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on **brand** new ideas

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TOP CUTS**
**DDB CANADA'S
FRANK PALMER ASKS
WHO WILL MAKE
THE GRADE?**

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Rain has a tendency to make a mess of things (like your plans for the weekend). But by advertising through WeatherEye™ Mobile, you may actually reap the benefits of bad weather. That's because every time people check their mobile devices for the latest weather updates, your ad will be front and centre.

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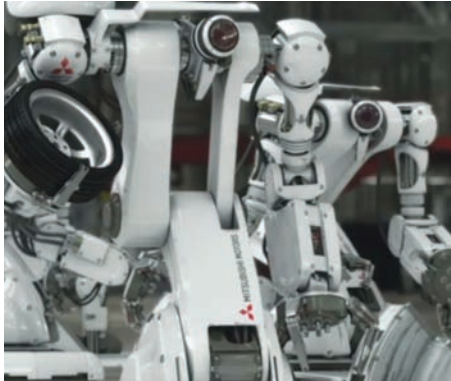
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- Golf cart
- Access to the silent & live auction items
- On-course promotions and prize contests
- Cocktail reception
- A large Bond Head sport duffle bag, gifts & giveaways



CONTENTS

August 2008 • volume 20, issue 1

12



6 EDITORIAL
It's the official start of (the next) **awards season**, and these are our **front runners**...

8 UPFRONT
Poppers, bees, **park-squatting pod people**, suicide notes and **gas relief**

12 BIZ
Word from the Corner Office:
Mitsubishi's play for **wider cred**
beyond the **tuner** crowd

16 WHO
Rob Assimakopoulos puts new plays in
motion with the **CFL**

18 CREATIVE
Newfoundland paints a pretty picture, the
Canadian Breast Cancer Foundation
entwines heart strings, **Canadian Blood**
Services pays human dividends

37 WHAT NEXT?
Banners with **hang time**; shopping for
digital dummies

38 DECONSTRUCTED
Beer Wars: Canada's **iconic beer** brands
duke it out

41 STEP CHANGE
12 visions of the future + 12 versions of
who's headed in the right direction

52 FORUM
John Bradley on why CFOs have such a
dim view of you; **Rupert Brendon's** top 10
things to NOT tell your agency

54 BACK PAGE
Ogilvy & Mather share the **secret** to
world-beating adverts



16



ON THE COVER Frank Palmer, one of our Step Change visionaries, likened agencies to grades of meat in his scribbles on the future of advertising (p. 42), and warned that only the filet mignon will survive. Naturally, our minds turned to cover concepts involving meat, and thusly, Frank the Butcher was born. Philip Jarman (cautiously) shot the cleaver-wielding DDB chairman and CEO, and retoucher Paul Lang beefed things up at The Orange Apple. The meat lair was propped and styled by Nobasura's Freddie Harder and Shiva Shabani, respectively, while Jon Hennessy handled grooming and costumer Kerry Weinrauch supplied the bib.



It's awards entry season (nicely timed with patio and pitcher season)

We here at *strategy* have been adding to the summer fun for case writers and readers, as we're putting on the CASSIES with the ICA this year in addition to being in the throes of Agency of the Year, Media Agency of the Year, and our newest (and biggest), the BIG Awards.

In the thick of writing (and rewriting) cases and putting together the seemingly endless elements required for a typical award show entry, one is justifiably prone to panic or a nihilistic view of award shows, depending on the stage of entry in relation to the deadline. That's why *strategy* limits its awards fever to initiatives that merit the marathon of effort, such as our flagship Agency of the Year (AOY) competition. Since a panel of agency and marketing execs judge both creative and strategic bench strength over a body of work – five cases for five clients – it's a unique ranking of agencies. And a useful RFP resource.

Just preparing the shortlist involves inviting all agencies to send a precis of their top five campaigns for poll consideration, then we canvas the industry asking who had the most impressive work. It's a long list (making for long, sometimes fascinating poll conversations) and that's just the first step. So we appreciate the time invested by all participants, and to make sure the outcome continues to merit the investment, we constantly review what we award – and how – and tweak if need be to provide more useful content.

Which leads me to the moment you've all been waiting for...the shortlists (yes, plural). This year, by popular demand, we've tweaked our long-standing Media Agency of the Year competition to more closely mirror our rigorous AOY process. So, in addition to nominating Media Director of the Year and voting on the Next Media Star, we asked the industry to give us their top media agency picks. The shops with the most votes have been invited to submit a body of work (three plans) for judges' scrutiny of relative creativity, strategy and success.

Here's the industry's choice as the top performers in our first MAOY shortlist:

Carat	MediaCom	OMD
Cossette	Mediaedge:CIA	PHD/ Touche/PHD
Genesis	Media Experts	Starcom MediaVest
M2 Universal	Mindshare	Zenith Optimedia

And now for the AOY contenders. According to the 50+ senior marketers and agency execs polled, these are the shops whose work most impressed:

BBDO	John St.	Sid Lee
Bensimon Byrne	Leo Burnett	Taxi
Cossette	Lowe Roche	TBWA
DDB	Ogilvy	Zig
Dentsu	Rethink	

And we're happy to report that the BIG field has expanded again this year, since it proves that more agencies are doing significant projects with major clients in the realms beyond advertising. Store design, recruitment, and long-form entertainment are among the areas spanned by this year's BIG entries.

So, good luck to all, and hopefully we'll see you on our podium Oct. 30, or at the CASSIES Jan. 27 as we kick off Ad Week.

Cheers,mm Mary Maddever, exec editor, *strategy*, *Media in Canada* and *stimulant*

PS. And yes. Client authorization release forms do indeed need to be signed by the client.

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MOBILE MARKETING (A MUST)



Get interactive – check out the Mobile Marketing Supplement
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The key to using wireless to your advantage begins on Page 21.

November 2008
SPONSORED SUPPLEMENT

custom
PUBLISHING

Custom media has a growth rate of between 8% and 10% annually in North America. What's more, an August 2007 survey commissioned by New York's Custom Publishing Council reveals that the recipients of custom media report a high level of engagement and a favourable impression of the sponsoring organization.

The growth of custom publishing can't be ignored. Take part in this key facet of today's marketing mix and discover how to expand upon the expertise of your company.

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RBC TALKS THE TALK

BY RAKSHANDE ITALIA

"One number, 150 languages," screams a huge RBC billboard at Toronto's Harbourfront announcing the bank's new live translation service. The hoarding, geared toward the

lucrative newcomers' segment in Canada, asks consumers to speak in their own language when calling 1-800-ROYAL 1-1. "That's because over 42% of new immigrants don't possess English or French as their mother tongue," says Mark Whitmell, director, cultural markets at RBC in Toronto. "Often, newcomers ask their children or relatives to translate their needs to call centre employees."

The solution is live translators – RBC has 2,600 at any given time (via a contract with U.S.-based Line Language Services) – who have a three-way conversation with the customer and the agent, providing real-time translation. In test market mode for a few months now, it will run for another six months or longer, depending on response, says Whitmell, who adds that word of mouth has increased the requests for the service.

This is an extension of a language initiative RBC began last summer on its website. At maps.rbc.com, a Google map connects customers to a branch where three or more people speak their language. Whitmell explains RBC wants to connect with new immigrants positively, and has a plethora of products designed to help with the transition, including finding a new home. When a customer feeds the postal code of their desired neighbourhood into RBC's findingyourhome.ca, the community corner supplies the cultural composition of the area, the average housing price, average income, schools, services, hospitals, etc., and can compare three locations based on the above criteria. The bank flashes this feature on its redesigned Welcome to Canada site, which receives 50,000 visitors every month.

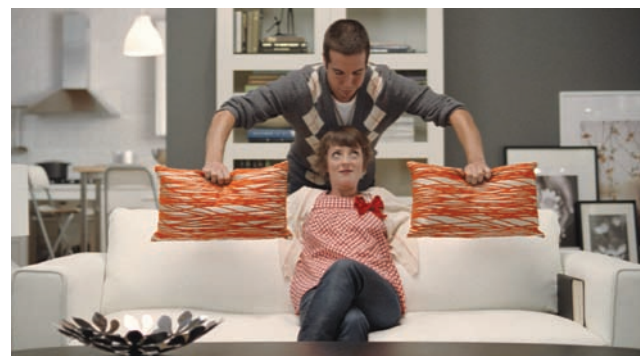
This month RBC branches will release pamphlets in 14 languages and an online version of the nine important things newcomers should know about life in Canada.

IKEA TAPS INTO POP CULTURE

BY MARIJA DJUKIC

Toronto-based Zig added some pop – literally – to Ikea's new collection and fall catalogue launch.

A three-minute viral and three 30-second TV ads feature popper Robert Murraine of *So You Think You Can Dance* and Canadian dancer Shugamai Johnson in choreographed furniture-arranging vignettes. "The dance theme is exciting and generates buzz about the new Ikea collection," says Shelley Brown, partner at Zig. The spots hit the air early August



on specialty channels.

There's also a contest for non-dancers at Ikea.ca. "So You Think You Can Decorate" invites consumers to email photos of their Ikea-decorated digs for a shot at \$2,000 in Ikea gift cards.

To kick things off, Ikea had a pop-up show room teasing the new collection on July 30 in downtown Toronto. This month, OOH banners on the TTC and along the Gardiner Expressway, online ads and radio featuring the voice of Swede Jonas Fornander (Ikea's iconic commercial narrator) and an e-newsletter sent to Ikea subscribers all tout the new line. Media buys were done by Mindshare.

WORK IN THE PARK



Why just daydream about escaping the office when you can actually do it? Visit London invited office

drones to book some space in its Outdoor Office in St. James's Park last month. The picturesque space had everything a busy bee could need, including WiFi, a reception desk and a water cooler. Oh, and birds. The play created a unique scene tourists were sure to tell their friends about. AB

PICK FROM ABROAD: THE U.K.



A Boot It Up 2007 finalist
by Yield Integrated
Communications and
Advertising

BOOT IT UP FOR THE KIDS

BY MARIJA DJUKIC

Giving back to the community and spreading awareness, says Blundstone CEO Ian Heaps, are two goals in a Toronto-based arts project that gets local artists and ad agencies to rethink the look of Blundstone boots, including kids' Blunnies.

Blundstone Footware Canada and its Toronto retail partner Australian Boot Company host their fifth annual fundraising event Boot It Up on Sept. 25 for Sketch, a community arts initiative that helps street-involved or homeless youth. Similar to an event commissioned in Australia back in the early '90s, Do Something with a Blundstone, the benefit auctions 40 pairs of artist-redesigned boots.

The Bata Shoe Museum will display 20 of the entries (including the top 10) in the weeks pre- and post-Boot It Up. To further get the word out, print ads will run in Toronto's free weekly *Now Magazine*, while Toronto's Siren Group is doing PR. Sketch launched a website spotlighting the event, and a 60-second PSA by Fuse Marketing will air on Channel Zero's *Movieola* starting mid-August.

Among the agencies submitting shoe-creations this year are Capital C, Cossette and Cundari. sketch.ca/bootitup

ECO-FRIENDLY BUZZ AT THE FAIRMONT



Toronto's Fairmont Royal York hotel is taking eco-friendly and sustainable ideas to new levels this year with the introduction of three new hives in its rooftop garden.

The beekeeping initiative was the idea of Fairmont executive chef David Garcelon, who partnered with the Toronto Beekeepers Cooperative and FoodShare to create a new brand for the Fairmont, featuring food and gifts to sell using the honey from the rooftop bees.

To give back to the community, Fairmont is running a bee-oriented getaway package B&B & Bee from July 5 to Sept. 1, with \$1 from each booking going towards the Toronto Beekeepers Cooperative.

The PR-driven, word-of-mouth campaign includes a weblog and bee podcast that can be accessed via Fairmont's site, and a video about the bee initiative will air on YouTube this month. GreenHAT Digital produced the podcast and provided the communications support and consulting on the Web 2.0 platform.

The chain plans to bee-ify two more of its hotels: the Fairmont Algonquin in New Brunswick and the Fairmont Waterfront in Vancouver.

MD www.radioroyalork.ca

"Not every suicide note looks like a suicide note"

Brilliant!

BY ANNETTE BOURDEAU



LOOKING GLASS SHATTERS MISPERCEPTIONS

Eating disorders aren't something that people can just "snap out of."

Vancouver-based charity the Looking Glass Foundation is driving home that fact with a multifaceted campaign to raise awareness about eating disorders, and reinforce that they're real diseases that require medical treatment. It aims to tackle misperceptions – like it's just a harmless phase that will pass on its own – and raise money to build B.C.'s first residential treatment centre.

The campaign's theme is "Not every suicide note looks like a suicide note." Print, OOH and TV executions feature too-thin girls obsessing about their weight (one print ad shows a calendar obsessively marked with shockingly low weights for each day of the month).

"During research, one of the things we kept hearing is that 'the best anorexic is a dead anorexic,'" says Daryl Gardiner, ACD at DDB Vancouver, referring to the scary fact that most people with eating disorders have unattainable goal weights. Gardiner says the creative team was shocked by many of their findings. "We wanted to bring that sense of discovery into all of the elements."

The campaign also includes ambient pieces, like hairbrushes full of hair being left in public washrooms with a note that reads, "Sufferers from anorexia lose much more than weight."

WATER COOLER

ASKING CANADIANS

It wasn't long ago that beer was the most coveted "get" in advertising. While the ad industry has seen massive changes in recent years, beer's iconic stature continues to be attributed to mass campaigns. With the cold brew's guzzling days in full force this month, we thought we'd ask Canadians:

Of the following Canadian beer brands, which recent campaign have you most enjoyed?

Kokanee "Ranger Live or Die"	35.9%
Molson Canadian "Unwritten code"	35.3%
Labatt Blue "The Good Stuff"	28.8%

This poll of 1,000 Canadians was conducted by the AskingCanadians™ online panel from July 7th to July 8th, 2008. AskingCanadians™ is owned and operated by Delvinia Data Collection. www.delvinia.com



COLOURING FOR PRIDE



Pixels for Pride is a new fundraising effort out of PFLAG Canada (Parents, Families & Friends of Gays and Lesbians) to help the organization's efforts to promote understanding. With every \$5 donation, pixelsforpride.ca visitors can add a pixel to the online flag in their fave rainbow colour, along with a message.

The effort seeks to extend the positive experience of the Pride Parade, when parents march with their children amid cheers and clapping.

Campbell Company of Canada VP marketing Mark Childs describes it as "distilling the essence of the group in one campaign." Childs was asked to join the board as an advisor in June,

based on his OPEN network launch at Campbell's, the latest of the company's global portfolio of diversity programs.

Cherie MacLeod, executive director of Moncton-based PFLAG says Pixels for Pride sharing is being encouraged via Facebook groups and chapter networks, and they're planning to incorporate eBay as well. And in addition to posters, 10,000 bookmarks were distributed at Canadian Pride celebrations. MacLeod says interest in PFLAG peaks during Pride season, and that they hadn't been capitalizing on it: "It was one of those enlightened moments when a campaign was born in three minutes." **MM**

HELP FOR GAS PAIN

BY MARIJA DJUKIC



Increasing gas need and an even greater upsurge in gas prices over the summer create a double whammy for consumers. Some companies pumped up their karma points with customers by alleviating the gas pressure.

Shoppers Drug Mart, Expedia.ca and the Oak Bay Marine Group (OBMG) all plotted programs involving "gas" gift cards redeemable at Petro Canada: Shoppers Drug Mart gave \$20 gift cards to customers who spent \$75 or more at Shoppers as one of their Optimum program summer weekend specials; Expedia.ca offered \$50 gift cards to users who booked a hotel and/or flight package for five+ nights; OBMG (owner and operator of seven resorts in British Columbia and one in the Bahamas) gave \$50 gift cards to guests who booked a minimum two night stay at any of its three Vancouver Island Resorts.

Lakeport Brewing also spread relief. The Hamilton-based brewer launched the "Champion of Fair Prices" promotion in which customers of Hamilton's Rainbow Gas station received \$10 Lakeport gas coupons at the pump. The one-day event was the first of many surprise deals by Lakeport this summer in Ontario.

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BBDO's "Robots" ad for the Mitsubishi Eclipse leveraged the athleticism idea so well that it was picked up by the U.S. division

MUSCLE CARS

BY MARY DICKIE AND GARINÉ TCHOLAKIAN

Mitsubishi Motors is zooming its way into the Canadian marketplace with beefed-up online marketing plans, some imaginative sponsorships and an emphasis on athleticism

The Canadian auto market isn't known for lots of movement, so when a company goes from non-existent to noteworthy in a couple of years, it's worth finding out what's revving its engines.

Seven years ago, Mitsubishi Motors didn't even exist in Canada. The Japanese autoco has been operating in the U.S. for two decades, but only made its way into the Canadian market in 2002. At first, it blended in quietly, with modest sales of vehicles that didn't really stand out in a crowded marketplace. But things are changing. In mid-2007, Mississauga, Ont.-based Mitsubishi Motor

Sales of Canada Inc. (MMSCAN) reported year-to-date sales up nearly 40%, and the growth is continuing this year, with June 2008 sales up 20% over last June – sales of the Lancer are up a whopping 64% over the same period – and year-to-date sales up 18%.

"Mitsubishi went from one of the worst performers in 2004 to leading the industry with 53% growth over last year [2006-07]," says Larry Futers, who was recently director of marketing at Mitsubishi and is now VP at Infield Marketing, which works with Mitsubishi on current programs.

That's pretty impressive for a newcomer in a market where manufacturers fight over every bit of share and have introduced more cars over the past two years than ever before – and where skyrocketing gas prices and dollar fluctuations are compounding those pressures.

In some ways high fuel prices are actually working in Mitsubishi's favour, as consumers abandon gas guzzlers for more fuel-efficient models like Mitsubishi's Galant and Lancer. Further assistance came in 2005, when the company's Tokyo head office changed its management structure so that Mitsubishi

Canada now reports directly to Japan instead of going through the U.S. That was, according to Futers, “one of the single best things that happened to the organization.” Under the new system, Japan no longer receives reports based on U.S. market interests like pickup trucks and SUVs. Instead, they favour the fuel-efficient models the Canadian market wants. “What that provided to Mitsubishi Canada was freedom – the ability to stand on its own two feet,” says Futers, who helped develop Mitsubishi Canada’s “Go Far” tagline.

In 2006 Mitsubishi brought in former Europe CEO Koji Soga – who has spent nearly 40 years with the company in various roles, including product planning and corporate responsibility – as president and CEO of Mitsubishi Canada. Soga’s mission is to meet his division’s needs, whether that means a parts distribution centre,

industry’s best warranty program (a five-year or 100,000-km bumper-to-bumper, plus a 10-year or 160,000-km limited powertrain warranty and a five-year roadside assistance plan) to demonstrate its confidence in its products.

And they’re becoming more vocal in the marketplace as well. Since Mitsubishi’s young demo entails a greater focus on online marketing, Winnipeg’s DMT Development Systems retooled the website to make it more user-friendly. AOR, Toronto-based BBDO Canada, and its interactive subsidiary, Proximity, as well as Toronto’s OMD, are also concentrating on digital marcom including banner ads and social media sites.

In addition, the Canadian division has made particularly good use of Mitsubishi’s worldwide brand positioning, which is based on the spirit of athleticism, combined with reliability and

most results for the least amount of money.”

Renz, who came to Mitsubishi in April after marketing stints at Hyundai and Lexus and two decades in the agency business, says the company is not resting on its “Robot” laurels, challenging BBDO to extend the buzz into other executions, and pursuing other options. One is an in-game ad deal with Mississauga-based Massive Network that cleverly touches on Mitsubishi’s long history in car rallies.

“We buy titles like *Need for Speed*; there are billboards in the background and they sell that space,” he says. “It’s interesting – the people who play these games are 30 plus, and they spend a lot of money to play. They’ve got high disposable incomes and typically go online because they want the realistic experience.”

Mitsubishi Canada also works that balance between athleticism and automobiles with its sponsorship of rally programs, and a promotion with The Score Network which asks consumers to vote on the best athletic moment of all time. “That was another way for us to tightly



BBDO Canada’s ‘Born Pimped’ ad for the Lancer draws unnerving attention to the car’s revved-up features

funding or market-appropriate products, and help it liaise more easily with Japan.

Under Soga, Mitsubishi’s product portfolio has been realigned to Canadian sensibilities. The company currently sells seven models in the Canadian market: the Outlander and Endeavor SUVs, Galant sport sedan, Lancer sedan, Lancer Evolution sports sedan and Eclipse coupe and Spyder.

In order to compete with similar models made by Toyota and Honda, Mitsubishi Canada introduced a new price point that made its cars five to 10% less expensive than their competition. It also launched the

durability. A striking example of that is the “Robot” commercial for the Eclipse, which features computer-generated athletic ‘bots on a Mitsubishi assembly line. The ad was picked up by the U.S. division – a first in Mitsubishi’s history – and ran during the NBA playoffs.

“There’s been a greater focus on the positioning of the brand and what it stands for,” explains Mitsubishi Canada’s director of marketing, Peter Renz. “The reality is that we’re pretty small in this market – we’re at 1% market share right now – so we’re under the radar. We’ve got less money to spend, so we have to spend it smarter and try to get the

The reality is that we’re pretty small in this market – **we’re at 1% market share right now** – so we’re under the radar. We’ve got less to spend, so we have to spend it smarter and try to get the most results for the least amount of money

knit this spirit of athleticism around the Mitsubishi brand,” says Futers, who instigated Mitsubishi’s sponsorship of the City Chase program in 2007. City Chase is a kind of urban adventure/scavenger hunt in which teams race to find clues around a city. The event, which takes place over the summer in seven Canadian cities, premiered on CBC June 30 and airs Monday nights through to the Canadian championship at the end of September.

Right to Play, an organization that uses sports to help kids in developing countries, receives some of the proceeds from City Chase, in addition to a separate donation-with-purchase promo. “For every car we retailed, we gave

them \$100, and I think they got almost a half a million," says Renz. "It's a way to stand out, to say we're a small company but we still want to give back to the world."

The Canadian launch this year of the Lancer Evolution X, or Evo – a more powerful version of the Lancer that has long been Mitsubishi's official model for world rally championships – also brought the company some much-needed brand attention.

"It's got a cult following," says Renz. "It's done well in rallies, and it's been featured in many video games. A month after I joined Mitsu, I took an Evo home for the weekend, and when I drove into my local Tim Horton's, all these kids came out with their camera phones and started taking pictures. I thought, 'Now that's brand power!' I've driven some nice cars in the past, but that's never happened to me. And these are 18- or 19-year-old kids. So I thought, 'This is interesting!'"

Mitsubishi Canada is also experimenting with initiatives to increase the number of dealerships across the country, which now stands at 69 with the June opening of a deluxe showroom in Gatineau, Que., which features a library, shower, big-screen TV and gym. Under Soga, the company is also stressing daily communication with dealers to make sure everyone's on the same page.

Another innovation is customized online brochures featuring consumers' names, locations and other preferences. "It makes us stand out and get a little closer to the customers," says Renz. "We do a lot of neat things. We have to. I only have three people on my marketing team, and it's not like we have a \$100-million budget. But you still have to do all the stuff you need to do."

We sat down with Koji Soga and Tomoki Yanagawa, VP sales/marketing and corporate planning, to find out more about their plans for navigating the crowded Canadian market.

The car business is extremely competitive in Canada. How has Mitsubishi Canada managed to grow in this climate?

Koji Soga: The market has been changing because of the influence of the U.S. We are a newcomer, so we make our own strategy. We don't think about Toyota or Honda. They have a 40-year history; they have factories here and are 10 times bigger than our operations. We are just improving, year by year.

What are your goals?

Tomoki Yanagawa: To build a strong brand in Canada. We need to be different from other Japanese brands. People think of Sony, Panasonic, Lexus, you name it, it stands for quality and reliability and precision. We definitely benefit from being a Japanese brand,



but we have to differentiate ourselves from Mazda, Subaru and Toyota. We have to be the brand that's chosen because it's Mitsubishi, not because we're the most affordable among Japanese cars.

In 2005, Mitsubishi Motors Canada started reporting directly to head office in Tokyo instead of the U.S. How has this affected the company?

Soga: American people can manage the U.S., and Canada should be managed by Canadians. Mitsubishi has put a priority on the Canadian market, and that's why they dispatched me here. I made some structural changes, and everything is better, our dealers are happier, and now we have to keep this momentum up. I don't know how long I will stay; I think a Canadian president should be hired.

Mitsubishi recently partnered with the CBC for the City Chase urban adventure series (above), and has a long history of involvement in the World Rally Championship (opposite); Mitsubishi Canada president/CEO Koji Soga (left)

What's most influencing automobile purchases in Canada?

Soga: Everyone is very concerned with fuel consumption. Pickup trucks and vans are heavy on fuel consumption, and the demand is moving to downsize to much smaller cars.

Yanagawa: Even within the same model they will tend to go toward less fuel consumption. We're adding a new model to the Lancer family, the [fuel-efficient] Sportback, next spring.

What is your flagship brand?

Soga: So far, we haven't had a flagship car, but this year we introduced the Lancer Evolution, a very high-power, sporty sedan. The Lancer Evolution has a long history in Europe, Asia and the U.S. In Canada we couldn't bring in the Evolution before because of special safety regulations [the bumper initially didn't meet Canadian standards, but does now].

Yanagawa: It's an icon, but the Lancer Evolution is not designed for everybody's everyday purposes. It's a bit special. In a way, it's sacred. It's almost a racing car that's allowed on the road. It's targeted toward higher age groups, with higher incomes, who can be responsible for handling this kind of power – 45 to 50 years and older.

How do you create the must-have Mitsubishi car within all your different segments and models?

Soga: One of our selling points is our long-term warranty based on reliability and durability, because we have confidence in the quality of our cars.

Yanagawa: Our brand is defined by three core values: athleticism, durability and reliability. This has been the DNA of Mitsubishi Motors. And I think it has been proven by the victories in various rally sports, including 34 overall wins in the World Rally Championship.

What would you say is the level of your brand's awareness right now?

Yanagawa: It's low. If it's non-aided, not many people would bring up Mitsubishi's name. Probably 5%. A 15% awareness level is what we're aiming for.

So how are you building that?

Yanagawa: With time and sales. We can only prove ourselves through results, and although we are the quickest-growing brand in the market, it simply means that we were too small in the past. We are not on the radar of many Canadian consumers, and that is a challenge.

We can't double our budget for advertising or PR. Our marketing budget is to be spent more efficiently, but it's more important that we consistently send out the message of being an athletic, durable, reliable brand.

In the past we were simply running U.S. ads; now we create our own. If you look at our recent TV commercials, we think we have succeeded in giving a new perspective in car advertising. These commercials combine athleticism and durability; the robots are building the cars in a very athletic manner.

There is no super weapon that we can implement, it's down to basics. By utilizing all our channels and keeping our message consistent, that will allow us to be competitive in this market.

How's it working?

Yanagawa: Through our marketing activities I think we have been able to build the awareness level gradually, and the image that consumers used to have toward Mitsubishi is changing. Before, it was, 'I know nothing about Mitsubishi.' That was almost all the answer that we got. Now we get, 'It's a sporty brand' and 'a durable brand' and, of course, our warranty helps in building that image.

I think we're on the right track. It's just a matter of time and budget.

What made Mitsubishi decide on "athleticism" rather than, say, "sporty"?

Yanagawa: 'Sporty' is broad. We wanted

to make it more defined, so that when we talk about sportiness we mean a sportiness that's built for purpose. Athletes have goals. If you're a 100-metre runner, you will build your body towards your target. Being athletic means it's not just cosmetic sportiness. Being athletic means it has a purpose that it has been built for.

How do you think "athleticism" appeals to the Canadian market specifically?

Yanagawa: Everyone likes sports, but the climate and geography here are different from the U.S. I think Canadian consumers are more in line with what we think is the value of the brand, and more in tune with athleticism, and we strongly believe that we can offer what would suit Canadian market demands.

We support City Chase, the CIS (City Inter-college Sports championships) and other athletic activities that we think match with our brand. And this past spring we established our partnership with Right to Play, the organization that helps underprivileged children in developing countries and allows them the right to play sports.

The brand direction in the U.S. is not quite the same. They have been using "Driven to Thrill" for their tagline: the young, hip, edgy brand. We felt that Canadians are more down to earth, and our brand is also more down to



earth. No disrespect to what they are doing in the States, and 'Driven to Thrill' would resonate to a certain community here, but we feel the market here is more practical.

Canadians are not about being extravagant or fancy. It's minus 50 degrees, you have to be able to start your engine, get to work and come back safely. The all-wheel drive and all of the assets that we have make a product that we believe could be that athletic, durable brand that would resonate with Canadian consumers.

How do commercials about athletic robots resonate with consumers?

Yanagawa: We don't want to be wallpaper, so when we create our advertising we try to grab attention. I think we have been very successful with our partner BBDO Canada in creating those ads. It's easy to say, 'We're sporty, we're durable' by showing the car running around, but that's what car advertising has been doing for decades. We wanted something different; a 'wow' factor, if you will.

We did online surveys and we got feedback that customers not only thought our ad was fun, entertaining and gives a sense of sportiness, but that the car must be sporty and athletic at the same time. I thought that was a great result. Our dealers like it, and a lot of the customers who come into our showrooms talk about it. Our Eclipse and Spyder sales have gone up significantly since the ad launched. It's proven its viability for not just creating a fun, nice-to-have ad, but bringing results.

What kind of initiatives are you going to be launching in the near future?

Yanagawa: Having the youngest demographic in our competitor set means our customers are more connected online, so our focus is on web marketing. We constructed our website, completely renewed it, and it's been very well received. And we've been building lots

of sitelettes to increase our awareness and communications.

What are your future goals?

Soga: We just created our five-year long-range plan to change our management team. We'll get a clearer picture in a five-year period. Our brand awareness goal is 15%. We're using Kia as a benchmark. They're at 23% after 15 years. We only have a five-year history, so five years from now, we'll be at maybe 15 or 20%. ■

who.

A LEAGUE OF OUR OWN



Rob Assimakopoulou's new CFL playbook entails kid recruitment exercises and going deep with digital.

BY JONATHAN PAUL

narrative and the song "Always" by Canadian band Neverending White Lights. "It really is to amplify the sense of belonging that people have with the league," says Assimakopoulou. The CFL is working closely with Bensimon Byrne on executions to be rolled out over conventional media, and with their activation agency TrojanOne to make sure that the message is spread effectively on the ground.

The challenge, of course, is how to utilize that insight to engage new fans. Assimakopoulou, who started at Ford 14 years

The Canadian Football League is 100% Canadian. It plays its 77 games a year on a field that's 110 yards long. Fast-paced, with only three downs per possession, its fan base is growing – the average broadcast audience for CFL games on TSN over the past three seasons has been 363,000 (nearly double TSN's average audience throughout the 1990s), and it's already up 13% over last year. In 2007 the CFL average attendance was 29,167 per game, marking the sixth straight year that league-wide attendance has exceeded two million. And it boasts more than 100 years of history that's rich with great Canadian moments.

Last August, Rob Assimakopoulou was brought in as senior VP marketing and commercial assets by CFL commissioner Mark Cohon, to sharpen the positioning of the brand. Given the tradition the league carries, well, "Let's say I approach the task with a lot of humility," says Assimakopoulou, who realized it's simply about communicating what's authentic and resonates about the CFL.

"It became a search for the truth about this brand and what it's become," he says. "Participatory, accessible and fast-paced are attributes that our fans play back as to why

they like it." Cohon agrees with Assimakopoulou's tack, saying, "He helps clarify and articulate that it's about being community-driven, and the fabric of our nation."

Thus was born the "This is our league" brand video – a passionate piece produced by David Rosenberg and his team at Bensimon

He helps clarify
and articulate that
it's about being
community-driven,
**and the fabric
of our nation**

Byrne. It's subtly placed on the CFL's YouTube channel and other online assets, and also airs via the league's exclusive broadcast partner, TSN. The video communicates the essence of the league through clips of stirring CFL moments, complemented by an inspiring



ago, then worked at Procter and Gamble and Molson Canada before moving to the CFL, feels that one of the things he's brought with him is disciplined thinking on the front end.

"When I talked about bringing process to the branding exercise, the first job was [finding] our most predisposed potential new fans," he says. Research showed that engagement for CFL fans starts young, in a family context. The exercise led Assimakopoulou and his team of 15 people across the marketing, events and licensing partnerships, as well as broadcast and digital assets departments to identify young families as the ones they need to talk to, and shared experiences as the itch they need to scratch.

"Our challenge, I should say our opportunity, is the next generation of fans," says Cohon. "People come to me and say, 'What can I do to



Above: CFL's new greening push. Opposite and right: clips from "This is our league"

support the league?' 'Bring your kid or grandkid to the game.' And that's what Rob is doing."

Family Football (the name is a work in progress) is a new initiative that aims to support these efforts. The program is still in development, but the plan is to hold a pilot event this year in Toronto. The concept involves a training camp format, including family-friendly activities. "The CFL wants to play an active role in tackling the fitness crisis facing Canadian kids today," says Assimakopoulos. "We're working on partnerships that will help us drive that deep into the community, and Family Football is one of them."

Of course, greater accessibility is key to growing the fan base, which has led to a flurry of digital and mobile experimentation. Families can go to <http://fantasy.cfl.ca> to join the Canadian Family Football League, a football fantasy game. Partnered with Reebok, the CFL rolled out this summer, and the grand prize is a trip to the 96th Grey Cup festival and game in Montreal.

The CFL recently inked a deal with mobile provider Viigo to offer another way to connect to Canadian football. The branded service will send news, real-time stats and scores to fans by way of their BlackBerry, and provide the ability to search out schedules and purchase tickets. "Viigo really attempts to make sure that anyone who wants to participate in the

league can do so," says Assimakopoulos.

Also, an interactive television initiative called Nissan Make the Call has the CFL partnering with Nissan and LiveHive Systems for CFL telecasts. Viewers can go to cfl.nissan.ca while watching CFL games and make predictions about coming plays, answer trivia questions, take part in polls with other viewers and chat with fans. LiveHive has also incorporated its NanoGaming technology into the purview of online social networking communities, furthering fans' access to the program with a Nissan Make the Call Facebook application.

Social responsibility is another focus. The league introduced its Green Drive for last year's Grey Cup, which entailed clean power, proper sorting of waste and the purchase of carbon offsets. Partnering with the league on the project were the Ontario Ministry of the Environment, Zerofootprint, Bullfrog Power and Turtle Island. "It's great if your commercial initiatives can also fulfill your social responsibility initiatives," says Assimakopoulos. "When you create those kinds of integrated partnerships, that's when you're really feeling like you're working much harder."

The program builds on similar initiatives that Assimakopoulos has inherited. A perfect example is the Purolator Tackle Hunger



initiative, an integrated partnership between the CFL and Purolator in which every time a quarterback is sacked, Purolator donates his weight in food to the local food bank. The courier company also ships the Grey Cup to participating cities and leverages it for food donations. And, since engaging itself in the Tackle Hunger initiative with the CFL, Purolator has come to enjoy a four-to-one ROI for every dollar it invested.

Fun is also a part of the game plan. The CFL will kick off a 1950s-inspired retro week, starting on Sept. 12, when the Toronto Argonauts face the Winnipeg Blue Bombers in Toronto. Including a '50s-style broadcast and team uniforms, the initiative will remind fans of the storied history of the CFL, like the infamous "Mud Bowl" played at Varsity Stadium in Toronto between the Bombers and the Boatmen, at the end of which fans rushed onto the field and displaced the goalposts.

"Fans taking home the goalposts is that one historic moment where you can say yeah, this is our league," says Assimakopoulos.

He modestly describes his style as draconian and barbaric, but with a little more prodding it turns out that Assimakopoulos is an energizer in the workplace. "He's very creative," says Cohon. "In our office we have an open-door policy. We have fun, and that's what's important."

And in terms of the brand-positioning direction and the attributes of the CFL that Assimakopoulos is trying to communicate, "When [the late] Bob Ackles, president of the B.C. Lions, or Bob O'Billovich, GM of the Hamilton Tiger Cats, come up to me after a presentation and say, 'I think you've got it,' that's a humbling experience," says Assimakopoulos. ■

What's the craziest thing that's inspired a marketing campaign?

One of P&G's brands in South America used street performers in a brand launch, and we created a 'performance advertising' initiative in which actors broke out into a performance inside the stores of our customers. The story landed on the front page of the *Cincinnati Enquirer*.

Most important lesson you've learned?

In a position of leadership, you cast a broad shadow.

What professional sports team would you play for if you could?

Give me a leading role on the underdog in any championship game in any sport.

If you could have a conversation with anybody, who would it be?

Pierre Trudeau. He embodied passion and a joie de vivre while leaving a legacy of accomplishments.

What's your biggest fear?

That someday they might stop making Joe Louis cakes!

What words do you live by?

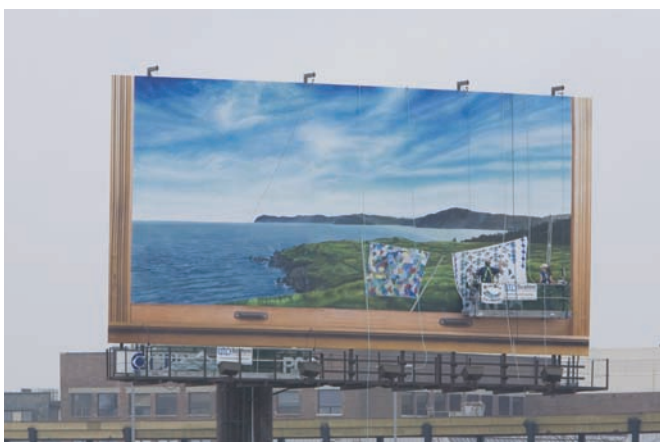
Even death is not to be feared by one who has lived wisely – Buddha

Favourite sporting moment?

When Rob Assimakopoulos won the 'Closest to the Pin' competition at the 2007 TSN Golf Tournament.

7 QUESTIONS

OUTSTANDING NEW CAMPAIGNS



BY ANNETTE BOURDEAU

NL TOURISM GETS “REAL” ON THE GARDINER

Commuters along Toronto's busy Gardiner Expressway have had something unusual to look at while stuck in gridlocked traffic lately. St. John's-based Newfoundland & Labrador Tourism commissioned artist Cam Mahy to paint a calm-inducing coastal scene to get Torontonians thinking about an eastern getaway. Mahy spent three weeks crafting his masterpiece.

"Most people see the superboard as a static medium. Instead, we looked at it as a canvas – like a story that reveals itself as it goes along," says Noel O'Dea, president and director of strategic & creative planning at St. John's-based Target, adding that this is the latest execution building on the popular "Fresh Air" platform.

"The billboard was painted by a human, as opposed to being a digital vinyl panel," O'Dea continues. "It's a very good metaphor for Newfoundland itself, because it's an authentic, organic place rather than a plastic, manufactured one."

The painting also reinforces the province's creativity. "We're a culture rich with artistic talent," says Carmela Murphy, director of tourism marketing for Newfoundland's tourism, culture and recreation department. "The idea of actually painting a billboard really stands out and grabs attention." Murphy adds that the location was also a very strategic decision. "We're hitting people at a time when they're stuck in gridlocked traffic, and very receptive to the idea of getting away," she says.

The highway art will be up until mid-August.

advertiser: **Carmela Murphy, director, tourism marketing, Newfoundland and Labrador Tourism**

agency: **Target**

CD: **Tom Murphy**

ADs: **James Jung, Jessica Tipping**

copywriter: **Jenny Smith**

painter: **Cam Mahy**



PUTTING A FACE TO BLOOD DONATION

Canadian Blood Services is getting social.

In an effort to attract a new generation of blood donors, the Ottawa-based org has set up thankyourdonor.ca, a Web 2.0 microsite where recipients can post videos, messages and photos to thank blood donors.

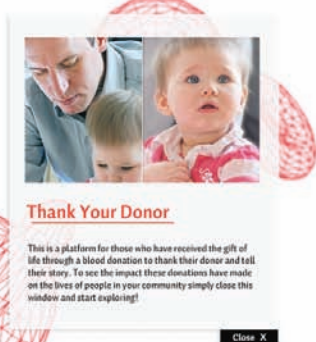
"When a recipient comes into a clinic and says 'thank you' face to face to a donor, that's a really powerful and emotional experience. It brings to life why blood donors do what they do," says Steve Harding, executive director, marketing and communications at Canadian Blood Services (CBS). "We wanted to bring that to life online."

The effort is being promoted entirely through social networking efforts, including a Flickr group and a new YouTube channel, youtube.com/thankyourdonor, where CBS is cross-posting the thank-you videos from the microsite. CBS and its Vancouver-based social media agency Radar DDB are also reaching out to like-minded organizations like the Canadian Cancer Society and asking them to link to and blog about the site on their own websites and existing Facebook groups. "We're trying to make this as much of a groundswell as possible," says Harding.

"Our primary goal with this initiative is to attract 17- to 24-year-olds and talk to people as they enter into that age demographic," he continues. "[We want to] communicate the power of blood donation and what it can do."

advertiser: **Jim Jeang, marketing manager; Steve Harding, executive director, marketing and communications, Canadian Blood Services**
agencies: **Tribal DDB Vancouver, Radar DDB**
CD: **Cosmo Campbell**
ACD/ copywriter: **Cameron Warden**

designers: **Gerard Barcelon, Todd Takahashi**
flash developer: **Mike Schimanowsky**
producer: **Rich Morgan**
digital cultivator: **James Chutter**
producer/ strategist: **Blaine Pearson**



A RIBBON RUNS THROUGH IT

The Canadian Breast Cancer Foundation is playing with the iconic pink awareness ribbon in

"Connected," this year's campaign for the annual CIBC Run for the Cure.

Black and white TV and print executions are brightened by the pink ribbon, which is connecting people as they go about their everyday activities, illustrating that everyone is affected by breast cancer somehow.

"There's so much equity in the ribbon – we really wanted to place a strong stake in the ground," says Garry Lee, president of Toronto-based Cundari Integrated, adding that they're thinking of ways to further leverage the ribbon in street-level executions. "We're looking at everything from lawn signs to literally connecting houses with the ribbons."

Lee says the "Connected" concept came from the insight that everyone has their own personal link to the cause. "Every time we came in touch with this brand [Run for the Cure], there was a story to be told," he explains. "We thought it was time to corral that emotion."

The campaign also includes corporate outreach to drum up interest in the Oct. 5th run among employees, and to solicit corporate donations.

advertiser: **Hilary Sadler, senior manager; Sandra Clegg, manager, marketing and communications, Canadian Breast Cancer Foundation**
agency: **Cundari Integrated**
CD: **Fred Roberts**
junior AD: **Yana Korytek**
prodco: **Suneeva Films**
producer: **Clare Cashman**
directors: **Quinn & Cashman**
animation: **Spin Production**
sound: **Imprint Music**

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MOBILE MARKETING (A MUST)

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Connecting with consumers today is a little like drawing a bead on a duck in an arcade shooting gallery: even if you're a good shot, you still could miss your target. Canadians are always on the move – to and from work, after hours with social and family activities, and on weekends running errands or enjoying their favourite sports and recreational diversions. They are turning to their wireless phones to serve as interactive fast-food. Still, 90% of the media buy is budgeted for push media, which has limited interactivity. That's why marketers trying to zero in on their ever-moving targets are making the mobile phone an important part of the integrated media mix.

"The phone is an always-on, always-with-you entertainment and communication device," says Gary Schwartz, chair of the Canadian Wireless Telecommunications Association (CWTA) Mobile Content Committee and president of Impact Mobile. "The phone is the new affinity card, coupon, rebate, ticket, ballot to a sweepstake – it's paperless and provides a one-to-one relationship with the consumer."

At the end of the first quarter of this year, wireless subscribers in Canada hit the 20.1 million mark, according to David Farnes, VP industry and regulatory affairs for the CWTA. That's roughly 62% of the population, helped by an industry investment of more than \$22 billion in wireless networks to bring mobile services to 98% of the country. Of that coverage, 90% of Canadians have the choice of at least three wireless service providers.

Farnes says that while the sweet spot for mobile users is 15- to 29 year-olds, the industry is growing across all demographics. The fastest growing segment is 30-plus although mobile phone adoption by Canadians 55+ years and older has more than doubled since 2000 and continues to increase rapidly.

Today all the carriers in Canada operate high-speed 3-G networks that naturally lend themselves to data applications, making it an endless possibility for marketers. Similar to what we've seen with the Internet, as data prices drop and data speeds rise, consumer usage will expand. Mobile will increasingly become a standard component of any brand's strategy.

SMS AND BEYOND

Text messaging is by far the most popular use of mobile devices aside from voice calls. Last year, Canadians sent more than 10.1 billion person-to-person text messages, more than doubling the previous year's volume of 4.3 billion. Canadians now send over 1.4 billion text messages per month – that's more than 45.3 million text messages each day. It's inexpensive, discreet, and quick to use. In the first three months of this year, Canadians sent over 4 billion text messages, making Canada set to more than double rates over 2007.

"When you hit 10.1 billion text messages a year, then you are a legitimate channel and brands need to start developing long-term strategies to harness this media," says Schwartz. "It is not about running a tactical 'mobile marketing campaign,' it is about understanding how to add mobile to your existing media strategy like Coca-Cola and Molson have done so effectively."

For marketers, selecting a short code (a memorable five- or six-digit number) and designing an SMS (short message service) channel is the first step. SMS works for brands much like the click of computer mouse: it allows the consumer to activate your media.

The popularity of SMS has resulted in a huge uptake in the use of common short codes (CSCs) in Canada. These numbers are used by marketers, content providers and media companies to take the place of 10-digit numbers. Short codes are used for a range of advertising, promotions, and information applications such as voting on reality TV programs, winning a prize from a candy bar company, or checking the latest weather forecast.

There are more than 400 CSC programs active in Canada at any given time. The CWTA administers and enforces the guidelines for these programs, which include everything from news alerts and air flight tickets to entertainment and the best prices on cars.

There is a clear parallel between wireless phone interactivity and online interactive, making it easier for online marketers to move to mobile and understand how they can best take advantage of the new medium.

Snapshot of the Canadian Mobile Market

- At the end of March 2008, Canadian wireless phone subscribers numbered 20.1 million, representing a national wireless penetration rate of 62%. Recent CWTA research estimates wireless penetration in major urban centres has exceeded 70%, with some greater metropolitan areas approaching the 80% mark.
- Despite our relatively small population and vast landmass, Canada has been and remains a world leader in communications networks and technology. Together, Canada's wireless carriers now offer coverage to more than 98% of Canadians.
- Two-thirds of Canadian households have access to a wireless phone.
- Canadians send 45.3 million text messages per day.
- Each year, Canadians place more than 6 million calls to 9-1-1 or emergency numbers from their mobile phones.
- Wireless revenues in Canada totalled \$12.5 billion in 2007.
- Half of all phone connections in Canada are now wireless.



CANADA'S MOBILE MEDIA LEADER SINCE 2002



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MARKETING AWARDS
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Consumers are primarily using mobile interactivity in two ways:

- To save time: to quickly access information such as directions; news, weather or traffic information; or to get more details about a product or service.
- To kill time: using their mobile devices for entertainment when they have free time by accessing games or media sites.

Marketers need to consider these two different mindsets when planning their mobile campaigns.

When you go beyond the SMS conversation with the consumer and present a media-rich browser experience, the consumer's expectations of what they'll experience with a mobile website are not the same as with the Internet, according to Phil Barrett, senior director mobile & interactive for Carlson Marketing. No matter how the consumer is using mobile interactivity, he emphasizes the importance of content for mobile users being easily and quickly accessible because they're usually on the move. It doesn't work to simply create a carbon copy of the existing website and make it smaller to fit on the screen of a mobile device. He gives the example of the mobile website that Carlson built for Ford of Canada.

"Instead of taking all the content and all the features and functionality of its existing site and making it available on the phone, the agency felt that anyone looking for content on a mobile phone is either on the go or only has a few minutes to find something. If you're looking for Ford, chances are you're looking for a dealer location or very high-level pricing – not all the associations they belong to or 55 things about the vehicle. You want to know the price, you want a dealer, or you want a brochure."

Wireless technology continues to rapidly evolve and bring new phone applications into the market so consumers today are not just sending text messages. With MMS – multi-media messaging – they are now sending text with photos and snippets of video or music. Canada has had inter-carrier MMS since 2005, making it just as easy as sending a text message to someone's 10-digit phone number. This type of functionality means that marketers responding to consumer queries can now send images attached to their messages. The new phones that are infiltrating the Canadian market are now coming equipped with GPS and search features such as #TAXI that connects users with the first available taxi or the taxi company of their choice in the area they are in.

A DAY IN THE LIFE OF MOBILE INTERACTIVITY

Our day with mobile begins long before we rush out the door when we turn to our wireless device to check the news, financial markets, weather or traffic. Most of the major media companies offer a wide range of information services on-demand, via mobile web, or by subscription for daily, weekly, or periodic delivery.

The Weather Network and its francophone counterpart,

MétéoMédia, use mobile to provide Canadians with the kind of information that really has an impact on their day-to-day lives.

Two of their products, Weather Direct and Warnings Direct SMS, now average more than 200,000 messages a month. As well, just four months in, their WeatherEye mobile application has resulted in 60,000 unique monthly visitors and over 2 million page views a month.

Mark Thompson, director of mobile applications for The Weather Network, says opportunities for advertisers are available on all three of the network's mobile platforms – SMS, mobile web and downloadable applications – allowing them to reach a very large and important group of consumers.

The mobile website receives over 2.5

million page views a month and is expected to grow even more following the recent launch of a new and improved site with traffic conditions, a flight tracker and more detailed weather information such as air quality and pollen levels.

"The Weather Network provides advertisers with mobile opportunities across all platforms allowing them to engage users one-on-one while on the go as well as integrated options with our highly sought after TV and web properties," Thompson says, "That creates a true three-screen approach."

The consumer's day with mobile interactivity could easily be split into two categories: offline interactive and online interactive. Online they're interacting using the phone's web browser while offline they're interacting with traditional push media.

For offline interactivity, marketers should view the mobile phone as a "mobile mouse" that allows users to select and activate traditional media such as a billboard with a code that provides a coupon to be redeemed at point-of-sale (POS) or a magazine ad with a PIN that transports them to a mobile website. Marketers can use their other media advertising as a way to access product information or if staging a special event could insert a mobile PIN in ads to activate mobile ticketing.

After checking the weather, mobile users can keep tabs on their



The Weather Network mobile website

bank account balances, breaking news, send and receive both personal and business text messages and emails, as well as be accessible by phone for voice calls.

During the lunch break, they can plan grocery shopping trips by browsing through a paperless Safeway flyer they've requested to be sent to their wireless phone or view a paperless ticket for an upcoming concert on their phone from LiveNation or House of Blues. Instead of having the ticket service send a regular ticket through the mail, a barcode arrives on the mobile device and can later be scanned to gain entry at the event itself.

If it's entertainment they're looking for, they can play one of myriad downloadable games or a sponsored text-based game such as basketball from Adidas. This game was released for two months as part of a product-awareness campaign.

Mobile users can also listen to music that they've downloaded or catch up on their favourite channels, such as GlobalTV, the Food Channel, HGTV or Showcase

TV via mobile web.

Permission-based GPS functions can help users search for nearby restaurants for lunch, find specialty retail stores, or call taxis so they make it on time for meetings.

On the commute home from work by bus or train, mobile devices enable users to work away from the office so they'll have more time to spend with family and friends when they reach their destination. They're also a captive audience for marketers who may use transit advertising campaigns to include mobile information or even use short codes to make the site easily accessible. Once the user has accessed the website, they can find out more about

a product or service, enter a contest, or to request a brochure or phone call from a representative.

With this type of approach, marketers can target consumers with messages that are relevant to their lives – and in context. For example, a restaurant chain could use short codes to provide mobile savings coupons

**Permission-based GPS functions
can help users search for
nearby restaurants for lunch,
find specialty retail stores, or
call taxis so they make it on
time for meetings**

OMG! TXT MKTG: Text messaging provides customized marketing solution

Revolution Strategy, a strategic communications agency based in Saint John, New Brunswick, is well-acquainted with the traditional tools used by marketers to get the message out.

"Television, radio, print and web each has benefits and drawbacks," says Derek Riedle, CEO. "That's why we think it's important to always be on the lookout for new ways to deliver content. Cost-effective tools that use an individualized, personal approach are always compelling."

As a key sponsor of this year's Saint John Board of Trade Big Splash event, Revolution had a carte blanche opportunity to manage the door prizes for the event in a new way.

"We wanted to use mobile devices as a technology-forward way to manage the process, but we knew we needed a partner to help us pull it off" Riedle says. "We researched a variety of companies, and quickly settled on 3 Tier Logic Digital Marketing as our solution provider – they were head and shoulders above the rest."



Sending a text message to notify attendees if they've won a door prize sounds like a complicated plan, but it turned out to be surprisingly easy to set up and manage.

After an initial meeting with 3 Tier Logic Digital Marketing Solutions, the whole setup process took two hours.

3TIERLOGIC
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"We had complete control over the messages that were sent out to the participants and were even able to change them seconds before we needed to send it," says Riedle. "Setup on the actual day of the event was a breeze – all we needed was an Internet connection."

Although many attendees needed to be introduced to text messaging, they were intrigued by the idea. More than 40% participated.

"It was a huge success – a great new spin on an old idea," says Riedle. "It was extremely quick and easy to help attendees participate – plus they loved it."



that can be scanned at the restaurant for meals, or grocery brands could use short codes to provide mobile savings coupons for the purchase of a new product that can be scanned at point-of-sale.

Best of all, when consumers opt-in and interact with advertising through mobile devices, they are interested in a product and want to begin a relationship with that brand. This makes them more valuable to marketers because they are more likely to become a customer than someone who is simply exposed to an ad.

MOBILE GETS INTERACTIVE AFTER HOURS

Text-to-screen or MMS applications can now turn sports or concert events into interactive experiences. Fans sit in the stands in an “interactive position” - with their hands free. Using the mobile device as an interactive mouse lets them click and change the images on the Jumbotron, the “communal monitor.”

“One example we do with the Blue Jays is enabling attendees to send in an image of a fan via their phone.” says Gary Schwartz, president of Impact Mobile. “We then choose three images that are kind of cool, put them on the Jumbotron, and the whole stadium votes on who is the fan of the event. So you have two levels of interactivity, very much like the

Internet, but taking interactivity into a place where traditionally there was no interactivity.

“It also allows us to talk back to the consumer – thanks for voting, or texting – here’s a PIN, take it to a website to see if you won a car or take this coupon to Pizza Pizza after the game and get a top-up on your soft drink. What we’re doing is activating the sponsorship and bridging the brand value to drive ROI. It’s a very successful strategy that more brands need to take advantage of by using mobile to activate their sponsorship dollars.

“This can happen in a stadium, the corner of Dundas and Yonge, in a bar where Smirnoff wants to offer a VIP line, or anywhere a field marketing team wants to expand their touch points. It’s a really good mechanism to take any sponsorship activity and create that ROI layer.”

Our experiences with our favourite television shows have also been greatly enhanced by mobile, whether it’s interacting with TV by voting for a Canadian Idol hopeful or guessing the correct answers during *Are You Smarter Than A Canadian Fifth Grader?*

The person leading the team behind GlobalTV’s Fifth Grader promotion and contest is Tim Lambertus, vice-president of product & business development for Canwest Broadcasting. He says when mobile

is expected to be the sole element for a campaign, it just doesn’t work. It needs other media and platforms supporting it.

The broadcaster gives some of its main brands platform presence in mobile, in the same way they’re represented online so the audience can be communicated with, broadening audience

Mobile Terminology 101

- SMS (Short Message Service) – Text-based messages of up to 136 characters.
- MMS (Multi-Media Service) – Messages that include images, sound or video.
- WAP Site – A website specially formatted for display on mobile devices.
- Rich media – Ringtones, images and games that can be purchased or in some cases offered as prizes by marketers.
- QR Codes – Quick-response barcodes that when scanned by a camera-equipped phone loaded with the required operating software can provide more product information or link the user to a mobile website.
- Common short codes – Five- or six-digit numeric codes sent by mobile users to access information, entertainment and contests, deals or promotions.
- Vanity common short codes – Promotional words such as company or brand names spelled out on the phone keypad to enter a contest, win a prize, receive a savings coupon, or access product information. For example, Lavalife’s code is 25425 (CLICK) so a user might be prompted to send the word join to 25425 to join a Lavalife community. The fact that 25425 spells CLICK is what makes it a vanity short code number.
- Text to screen – Enabling SMS users to text to large public screens at events or to get content on a TV screen during programming on stations such as MuchMusic.
- Click to call – Enabling mobile users to click a link on a mobile website to immediately connect a voice call to the number being linked.
- Mobile ticketing and couponing – Event tickets and special offer coupons sent to a mobile device that can be scanned with a QR code scanner, text-based serial numbers or simply the text message itself at the event or POS.
- M-Commerce – Mobile banking applications that allow for making payments, reviewing bank accounts, checking balances, confirming transactions, and issuing fraud alerts.
- M-Search – Mobile devices are now more regularly equipped with permission-based functions such as GPS, making it ideal for users to track down the closest restaurant, gas station, or directions to other destinations.



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access and experience to content.

As Lambertus says, "Mobile is in its nascent stage right now but it's inevitable that it is one of the platforms in the media circle that brands need to be on, not for just one week of the year or around one show. Marketers need to start to consider that mobile can be a powerful and valuable part of their marketing mix, especially when the unique strengths of the platform are leveraged in concert with television, online, and print."

Mobile can be used to target consumers of all ages and enhance consumer interaction as part of a multimedia campaign. The Live Ultimate campaign launched last month for Neilson Dairy combines mobile with online contest entry, events and field teams to target young males for Neilson "The Ultimate" Chocolate, French Vanilla and Strawberry flavoured single-serve



Key creative utilized for Edgefest and other event activations

Live Ultimate campaign, says the effort was built on some simple insights – milk is trusted and liked, but not significant in young male lifestyles.

Ferrier explains "By using text messaging as an action, not a tactic or promotion, it becomes the outcome of our experience

Value-added for allergy sufferers

This mobile program for Pfizer Canada's Reactine brand ran for a period of one year with support from online and field teams. The objective was to provide consumers with a value-added service that promoted product line awareness. Daily text-based pollen counts were sent to opted-in allergy sufferers across Canada, taking into consideration regional differences in growing seasons. Short-term participants (37% of total users) opted in for an average of 16 days while 73% averaged 144 days with the program.



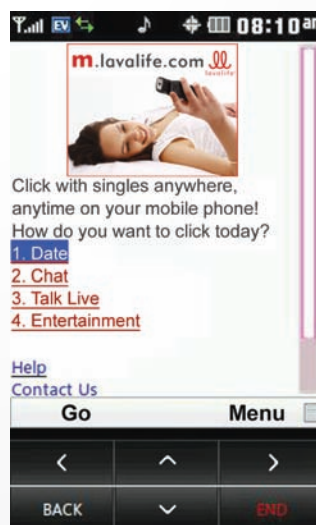
Opted-in consumers received near real-time pollen counts based on their geographic location

in all channels. It enabled us to gain credibility with young males, allows them to experience the Live Ultimate program and to connect with the brand at retail, through media or activation at our live experiences.

For the more socially minded mobile user, Lavalife, a leading provider of products and services for singles, is in its fifth year of operations in the mobile world. Lavalife offers text chat, text dating, mobile web, mobile web chat and dating. Andrew Osmak, the company's senior vice-president of business development, says they run multiple mobile web banner campaigns including one for a mobile dating product. Consumers clicking on the banner are linked to the service's landing page and can either join for free or sign on for a paid service such as premium text services or premium mobile web. Banners with a click-to-call feature take the user into one of several Lavalife voice communities. Out-of-home and subway advertising, and other print ads, are designed to drive consumers into Lavalife Mobile.

Osmak says that advertisers can also get in on all the Lavalife action because the company has ventured into the publishing side of mobile.

"Since we offer these mobile web sites, we've gone into the publishing game and opened up ad banner inventory that we sell. We also have a vibrant community of SMS products where an advertiser can put in 30 or 40 characters of copy to ride on the messages we send to subscribers of our dating tips or text chat services."



Mobile website m.lavalife.com lists all of Lavalife's mobile services



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ONE-TO-ONE MARKETING COMMUNICATIONS ANYTIME, ANYWHERE

Marketers can now essentially reach Canadians anywhere, at any time of the day or night, via wireless devices. Michael O'Farrell, a global expert on mobile and interactive digital media, is chairman of the dotMobi Advisory Group (a non-profit group promoting best practices in mobile web). He says that the one message he tries to put across is that mobile is very opportunistic, and a medium that is now being embraced by not only the younger generation but also anyone from the age of 13 to 80 who is using a mobile phone.

The co-author of the recently released book, *Mobile Internet for Dummies*, O'Farrell says that the mobile industry needs to help marketers, brands and agencies understand that mobile is a medium that's very solid in the Canadian marketplace. There are many facets and capabilities of the mobile device that can be explored beyond the simple text messaging and voice calls, from leveraging the cameras in phones with mobile coupons and ticketing to the browsers, which allow consumers to interact with brands via mobile websites.

"Consumers are more fluent than a lot of brands and agencies realize when it comes to leveraging everything that is available in a mobile device. It's one of the most personal communications mediums ever created. It's with you pretty much 24 hours a day," says O'Farrell. "My PC, laptop and website – I turn those off when I leave my office or the room where I'm using them but I'm almost always carrying my mobile phone."

Kashif Hassan is chairman and CEO of ooober Inc., one of the companies that provide marketers with the tools they need for mobile applications. His suggestion: keep it simple.

"The more you keep mobile efforts simple, the more we find that marketers have a lot more success with it," says Hassan. "The one thing we tell marketers is that the common denominator of mobile is that all phones have text messaging. That's why it's probably still the easiest way to reach customers. Everybody doesn't yet have a phone with a fancy screen and the ability to download content and surf the web."

Hassan says that from a marketing perspective, engaging the customer in a two-way dialogue is critical. He suggests using text as a way to interact with customers in real time when they're out

shopping, when they see a billboard or an ad in the paper – and then use that messaging to drive them to a website to get their email address.

One overwhelming belief held by the industry is that mobile is not a standalone marketing platform and that, as with all other media, it works best when combined with others as part of an integrated campaign.

Michael Carter, president and CEO of MyThum Interactive, a full-service provider of mobile programs and content, believes that there is a definite shift towards mobile in the marketing industry as a way to interact with target audiences.

"We're being invited into the planning stage much more than we ever have been, which is very exciting because it allows you to do a really good job of leveraging mobile as a strong enhancement to the overall marketing plans," says Carter. "We have been working closely with big brands like Molson to help them integrate mobile throughout their entire marketing and communications strategy. Key for them is that mobile is not a standalone platform. It's viewed as a critical element in the mix."

While text is still powerful, Carter says that this year he's starting to see the introduction of more graphics, pictures and audio. Instead of plain text saying "Brought to you by Molson", for example, there's now also a logo that makes it a much richer brand experience on a mobile device.

Derek Colfer, vice-president of strategy for mobile marketing and technology company Jambo Mobile, says the real potential of the mobile channel is in its ability to develop an ongoing dialogue between consumers and brands, and then profiling those consumers to find out what they do and don't like.

"You can profile them through the mobile device via text or you can send them online with a PIN to get the profile even deeper. Text is a great vehicle for developing the relationship but I see mobile web usage increasing quite significantly," says Colfer.

Jambo did this for Labatt's launch of the Kokanee brand in Ontario. Out-of-home ads prompted consumers to send a text message to opt in to the program. They were then

Take Possession

Scotiabank teamed up with Carlson Marketing to design and execute a contest in support of Scotiabank's sponsorship of the CFL. Contest entrants earned the chance to win one of two VIP Grey Cup Experiences and a selection of secondary prizes consisting of CFL merchandise.

The key objectives of the Take Possession contest were as follows:

- Significantly increase YOY contest participation
- Broaden audience reach by enhancing communication channels
- Help drive brand affinity and awareness of Scotiabank's sponsorship of the CFL

The contest was a multi-channel campaign with web, email, online media, TV, stadium Jumbotron and mobile components. 20% of all contest entries were through the SMS shortcode "SCOTIA" (726842). Mobile helped extend reach and engagement resulting in a successful mobile and multi channel campaign.



Mobile was a successful component in Scotiabank's CFL multi-channel campaign



Molson's MegaKeg campaign integrates mobile throughout its entire marketing and communications strategy

of consumers staying loyal to the six-month campaign.

Colfer says using this type of permission-based tactic means mobile marketers can actually gain consumer insights and start profiling their consumers to ensure they receive only content of interest to them.

He cautions that marketers cannot simply take their websites and move them into mobile and expect them to be effective.

"Because the content isn't parsed effectively for the mobile space, the experience is completely unacceptable. Marketers need a strategy as to what they want a site to look like on a mobile device. More importantly, they need a piece of technology in the middle

asked a series of questions via text about their age, gender and location in order for them to receive relevant coupons and content. The program netted Labatt a significant database that was segmented by age, gender and location. It allowed the company to deploy thousands of mobile coupons based on the profiles. Retention rates were significant with 40%

that says, this is the device asking for this content and this is how the content is going to be parsed according to those device capabilities."

Phil Barrett of Carlson Marketing believes the uninitiated often make the mistake of equating mobile marketing to text-to-win campaigns.

"Text-to-win has a place in the ecosystem and it's certainly part of the acquisition process, but we look at mobile more holistically – as an entire channel that has subchannels. Mobile itself is an extension of what you're already doing in other areas – both online and offline. I think a common mistake marketers are making is that they're treating it as a separate standalone channel and don't support it properly or don't integrate it correctly with other media. If people don't know what it is you're building, they're not going to be able to engage with it."

According to Barrett, marketers need to integrate mobile into mixed-media campaigns and that a marketer using mobile as part of an event or sponsorship should also invest in POS, digital signage, and other advertising – all the ways they'd normally use to get a message to consumers.

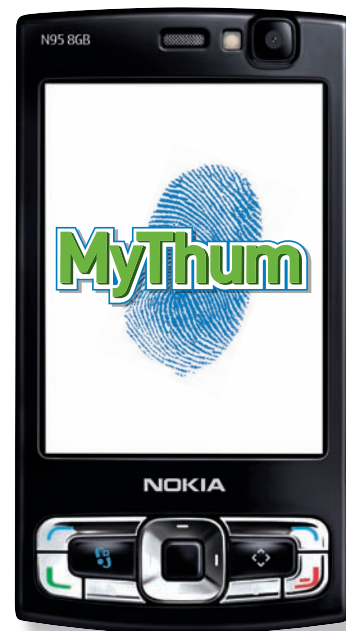
The difference with mobile is that consumers can engage with a brand right away. When they walk by a billboard, they may not remember the website address when they get home, but if it's a mobile website, marketers can engage the customers at the right moment.

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WITH MOBILE, THE CONSUMER IS IN CONTROL

Canadian consumers have spoken and the message is loud and clear, mobile phones are an important part of their lives – and they really like to text each other. The number of text messages sent in this country in a year – more than 10 billion – is a statistic that should warm the hearts of marketers looking to move into the mobile medium.

“Consumers leveraged mobile first - they blazed the trail. This is an instance where the brands are not educating the consumer because the consumer has already bought in,” says David Farnes of the CWTA. “It doesn’t just apply to the younger demo, it applies

to boomers who find SMS the only effective and inobtrusive way to communicate with friends and family. They realize that they can also communicate via SMS to brands and media companies. If brands want to tap into this channel to enhance their communications with the consumer, they have to identify places in their existing media strategy where mobile adds convenience and value.”

Gary Schwartz adds, “Don’t forget that text is an essential communications and information tool, so if a brand can tap into that need to communicate and be updated, then it becomes the gift that keeps on giving.” ■



Consumers opted in online to receive branded content (ring-tones and wallpapers)

Delivering branded mobile content

Although free ringtone offers are not common in Canada, this U.S. execution for P&G Gain Laundry Detergent was very successful south of the border. It ran for four months and was designed to promote product line awareness and provide consumers with branded mobile content – in this case the Apple Mango Tango ringtone to their mobile devices. The call to action was integrated into TV advertising to encourage online activation. The program attracted tens of thousands of participants and content deliveries and the service was extended an additional month due to heavy consumer uptake.

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What's next?

Phil Barrett, senior director mobile & interactive for Carlson Marketing, sets down his predictions for 2009 in his blog (burningthebacon.com). Here's a brief look at what he foresees for Canada:

- Fixed Bluetooth networks will appear all over the country giving marketers and advertisers proximity marketing abilities as seen in the UK and South Africa.
- One carrier will start the 2d bar code craze by introducing a line of devices that come with a decoder pre-installed. Scanning heads of lettuce for nutritional information will become common-place shortly after (as they already are in Japan).
- The mobile web will become more important for marketers as a channel than SMS as devices such as the iPhone and the BlackBerry Bold (and rumoured Thunder) will raise the bar in terms of overall experience with a high-speed mobile web experience on our national 3G networks.
- Mobile widgets and applications become bigger drivers for consumer behaviour than the device itself. It will no longer be just about the hardware.
- Palm will make a comeback and once again compete in the "smartphone" space.
- Thanks to built-in GPS in many devices, location based services (LBS) mashups will make your mobile device more personal and relevant. Marketers will be shortly behind.
- A new social networking utility goes totally mobile (with LBS) – and competes with facebook for Canadian mindshare.
- Mobile gaming will explode in popularity – leading to strong growth in mobile advertising.
- With the recent close of the wireless spectrum auction, new players are expected to emerge, bringing about new competition.
- Over 30 billion SMS messages will be sent in Canada – up from the predicted 18 billion this year.

CREDITS

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WIDGETS ARE THE NEW BANNERS

BY ANNETTE BOURDEAU



Skullcandy skate videos catch some air - right out of banner ads

Static banner ads are so passé.

Salt Lake City-based Media Forge builds banner ads that double as widgets, letting users interact with branded content without having to leave the page they're on. And if they really like what they see, they can download the widgets to their desktops.

Clients include *American Idol*, Skullcandy and Overstock.com, which deployed a "Daily Steals" widget that alerted users of sales and helped the company achieve a 19.43% increase in earnings per click, and a 24.5% revenue increase. "There are lots of different ways to leverage content," says Tony Zito, CEO of Media Forge.

American Idol used a banner/widget to promote its Singer's Advantage vocal training product, and offered exclusive clips from the TV show as well as samples of the lessons. Meanwhile, headphone company Skullcandy offers widgets featuring skate-related video clips starring skateboarders it sponsors.

Advertisers can expect to pay between \$3,000 and \$10,000 per banner/widget. ■ www.mediaforge.com.

VIRTUAL PERSONAL SHOPPER

Buying electronics can be an overwhelming experience, even when surfing from the comfort of your own home. To make the process a bit easier, many retailers (including Best Buy, Future Shop and Henry's) are integrating iGoDigital personalized recommendation software onto their websites.

iGoDigital prompts consumers with questions about how they'll be using the electronics in the real world to help determine the tech specs. So, instead of having to know what kind of pixel density and lens size they'll need, consumers can answer simple questions about when and where they'll be using their new digital camera.

"Our mission is to replicate the experience you'd have with a great in-store salesperson online," says Eric Tobias, president of Indianapolis, Ind.-based iGoDigital. The company has a team of content experts who create customized tags that correspond to real world applications of each retailer's merchandise. iGoDigital also has home appliance and home improvement clients like Wal-Mart and Home Depot.

Retailers can expect to pay anywhere from \$2,000 to \$20,000 USD to set up iGoDigital on their websites, and then pay an ongoing subscription fee. www.igodigital.com. **AB**

76.5

◀ By Mike Farrell ▶

This is the percentage of Canadians aged 14 to 34 that would employ television if they were "trying to advertise a message to people their own age (any message at all)." This reflects those who rated television as a 4 or 5 on a scale of 1 to 5 for effectiveness.

Television ranks, and has always ranked, at number one against radio, websites and portals, in-store activations and other media channels since the inception of our company in 2000. To misquote Mark Twain, the rumours of television's demise have been greatly exaggerated. In the face of immense pressures from web-based media platforms and the rise of visceral activations, television has consistently performed well – even with the ever-digital millennials and cantankerous Gen Xers.

The real narrative is not the funeral of the television, but the rise of previously niche or "nice-to-have" media as standard, essential elements of any large-scale marketing and communication effort. This is especially true for campaigns aimed at younger generations.

Virals, co-sponsorships, blogs, podcasts, cross-promotional opportunities and all manner of activations (from legion-hall indie cred-givers to mainstream music plays in-store) are all now essential considerations. But if you want to make people aware of something new or drive them to a website, event or store and you don't have television in the mix, you are still throwing out the baby with the bathwater. Just look at the ratings for sports championships, *American Idol* and any televised speech by Barack Obama to see the power the shared experience still commands.

The term "television" may soon be an anachronism, but the supremacy of this mass media shows no signs of abating.

This "statthought" was gleaned from Ping, Youthography's quarterly study of Canadians aged 9 to 34. It was culled from a spring 2008 survey responded to by 2,224 14- to 34-year-olds, regionally represented. Mike Farrell (partner, chief strategic officer) can be reached at mike@youthography.com.

STATSTHOUGHT



BEER WARS:

High summer is upon us, and that means war (if you're a beerco). Feeling nostalgic and patriotic (must be the heat), we scoped out the ad battle plans of two quintessentially Canadian beer brands – Canadian and Blue – and asked Tom Murphy, CD at St. John's-based Target, and Fred Roberts, VP/CD at Toronto-based Cundari, to referee the always-heated fight for suds supremacy.

In this corner: the iconic Molson Canadian

Molson Canadian has always stood for all things, well...Canadian. And its latest brand platform is no exception. "The Code" is a new beer anthem for good old Canadian boys everywhere. From growing playoff beards to feeling bad about reclining on planes, Molson dug up insights to support its theory that there is such a thing as an unwritten Canadian guy code.

"Guys really believe that 'The Code' reflects them. They see themselves in it," says Michael Shekter, senior brand manager at Molson, adding that developing the new strategy was a long, careful process. "Something we've always been conscious of on Canadian is that while we're always interested in attracting new users, we have one of the largest user bases of any beer in Canada, so we don't want to alienate our existing customers."

So far, so good. Shekter reports that both preliminary research and anecdotal feedback indicate "The Code" will be around for a while. "Generally, the old-timers love it and the new people love it," he says. "This is just the beginning. We can't wait to take it everywhere."

Everywhere, indeed. A summer campaign touting a colossal monument set to be unveiled in late August, the Molson Canadian "Mega Keg" is very hard to miss. It includes TV, stylized the same way the original Code TV spots were, with a narrative about why Canadians like "big things," as well as OOH, mobile, in-store and online elements emphasizing the "bigness" of the Mega Keg. Consumers are invited to enter (via mobile or online) to win access to a huge Mega Keg party.



OVERALL STRATEGIES – CANADIAN VS. BLUE

Murphy: These two summer campaigns battling for supremacy as the Canadian beer couldn't be more different. There are elements I like in both, but to be fair, Molson's "Mega Keg" body-slams Labatt's "The Good Stuff" out of the arena. Molson is focused, and continues to expand on its young Canadian brand with "Mega Keg" – sometimes smartly, sometimes a little tackily – by saying, "Come out, party, have a blast and get trashed." Labatt – with its Budweiser brand going head-to-head with Molson for the younger market – is attempting to zag (as opposed to zig) with Blue, by going after a more authentic audience. An audience that's maturing and socially concerned. I like the thought behind the campaign, but the messaging comes across as somewhat disconnected. There doesn't seem to be any glue holding the elements together.



Roberts: Molson has taken the "let's pack as much fun into the summer as humanly possible" strategy and wrapped it into a huge beer keg. It's a strategy that feels generic to me. Budweiser, Coors Light and Canadian all seem the same. Labatt, on the other hand, wants the beer drinker to buy "The Good Stuff." Blue is better than regular (inexpensive) beer? Really?



"MEGA KEG" TV

Murphy: This is my favourite element of the campaign. I think it's brilliant. Oversized things are funny, especially oversized Canadian things like lobsters and beavers. Young men like oversized things too, right? Plus it's a fitting follow-up to "The Code" TV spot.

Roberts: Well art directed and -written spot. The supersize hammock and BBQ were funny accents.

MOLSON "MEGA KEG" SUMMER ACTIVATION

Murphy: Molson stays true to brand with its "Mega Keg" promotion, which is as supersized and in your face as the giant vat of beer it pays homage to. All the elements – although occasionally juvenile – fit together. The concept is focused: drink as much as you can and have a ton of fun while you do it.

Roberts: It's well executed, but the idea feels generic. I'm sure there are "mega" piles of research that support this strategy, but is the demographic getting numb to these types of ads?

"MEGA KEG" OOH

Murphy: Not as slick as the TV and radio. I find it garish and over-the-top. I like the concept of a huge keg overshadowing tiny party animals, but the illustration could be elevated to another level.

Roberts: Weak. Seems like a typical bar poster. Could they have leveraged "You can't miss it" differently?

The creds

advertiser: **Molson Canada**
creative: **Zig**
online: **Henderson Bas**
mobile: **MyThum Interactive**
prodco: **Circle Productions**
PR: **Pilot PMR**
media: **Mediaedge:cia**

CANADIAN VS. BLUE

BY ANNETTE BOURDEAU



"THE GOOD STUFF" TV

Murphy: I quite enjoyed this spot. It's a solid retail ad, well executed and sophisticated, but I feel as if Labatt trying to do too much in 30 seconds. They're trying to A) attract the authentic audience, B) encourage their existing demographic to grow up and mature and C) saying, "By the way, the quality 'Good Stuff' is actually on sale." It's a lot to take in and it's not focused. This spot translates as trying to target everyone, with too many messages and not enough focus.

Roberts: Well-executed spot – although it feels small for a brand spot. Is it me, or does the pitchman's voice seem out of sync? Regardless, my kids know the spot word for word.

BLUE WEBSITE

Murphy: As with the bottle drive, being able to send a message to the troops via the website is a worthy idea, but again, where's the overarching idea that connects the dots? Also, it doesn't seem to have achieved much success, judging by the less than 100 messages posted on the site. It doesn't tie in with the TV ad and continues the overall lack of focus the campaign seems to suffer from.

Roberts: It's an easy-to-navigate site with lots of interesting facts about the brand, but it feels old. I was looking for some connection to "The Good Stuff" TV ad but found none. I was also surprised it didn't have any sticky elements.

BLUE'S "THE GOOD STUFF"

Murphy: Again, Labatt's "The Good Stuff" has good ideas behind it, but the messaging isn't well connected. They're expecting a lot from the consumer to process it all and connect the dots. I'm left feeling underwhelmed; I would have liked to have seen a bigger umbrella idea that ties everything together.

Roberts: I grew up on Blue; I never thought it was any better or worse than any other brew. I just bought into the brand. Blue must be feeling the squeeze from value brands to take on a price strategy. "The Good Stuff" doesn't feel big or lofty enough to be a brand ad, my hope is that it is a short-term tactical ad.

BLUE BOTTLE DRIVE

Murphy: It's admirable that Labatt is adding to the Military Families Fund, and it's an interesting idea, taking a sophisticated, concerned position to differentiate the brand from Molson Canadian, but again, it seems to be out there on its own. I'm also not sure that a promotion to draw attention to the sobering situation in Afghanistan is particularly suitable for the category.

Roberts: A great initiative for a noble cause, which builds on a tradition that began when John Labatt hand-delivered beer to Canadian soldiers during the Korean War. This effort seems small in comparison. Why just a three-day bottle drive in two markets? This could have been leveraged on a larger scale to not only help the families and the cause but the brand Blue as well.



The creds

advertiser: **Labatt Breweries of Canada**
creative: **Grip, Publicis**
prodco: **Sons and Daughters**
PR: **Edelman**

In the other corner: quintessentially Canadian Labatt Blue

Labatt Blue has always been good at playing up its Canadian heritage. Beginning last year, it tweaked its messaging to tout its quality with "The Good Stuff" platform to further resonate with its "real beer drinking" target. The new strategy proved to be a good one, leading Blue to see an increase in sales at The Beer Stores in Ontario for the first time in many years.

"In 2008, the challenge was to carry the momentum we built in 2007," says Andrew Sneyd, Labatt's marketing director, Budweiser Family, Blue Family and value brands. Blue opted to play up the popular "Mr. Good Stuff," the straight-shooting, gruff-but-lovable beer connoisseur who pops up to remind young men not to serve their friends sub-par brews. "Consumers have really warmed to his authentic tone," says Sneyd. "There was an opportunity to increase his visibility on the brand."

Mr. Good Stuff, played by actor Doug Lennox, made live appearances at Blue Bottle Drives this summer, for a promo very much tied to its roots. The effort aims to raise money for military families, and entailed a special Canada Day delivery of Blue to Canadian troops in Afghanistan. (Labatt opted for a more low-key summer activation for Blue to appeal to its authenticity-seeking target, while its younger-skewing Budweiser is doing larger-scale summer promos to compete directly with Canadian.)

Mr. Good Stuff also voices all of Blue's radio spots this year. "He has such a strong, distinct voice. It's great that he's able to cut through the clutter in radio," says Sneyd. Mr. Good Stuff also plays a central role in a 30-second TV spot called "Moving Day," in which he stops a young man from serving his friends "the OK stuff" after they helped him move.

Sneyd says "The Good Stuff" isn't likely to disappear anytime soon: "We're really proud of the way this campaign is resonating with Canadians in a real Canadian way."



a collective sprinkling of bright ideas can be sooooo good.

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Change. Like it or not, it's the one thing you can count on. To **jump-start** the inevitable, we asked **industry visionaries** in Canada and beyond to **look into the future** and tell us what they see: what's going to change, what's got to change, what isn't changing **and why**. Their answers cover

STEPCHANGE

everything from **agency management** to **multiculturalism** to **mobile marketing**. We also asked them to pick one person, brand or program that's already serving as a **catalyst for change today**. (Hint: Page and Brin, meet the Material Girl.) What does the future hold? Ladies and gentlemen, **place your bets** and read on. COMPILED BY CAREY TOANE



'A'gency survival guide

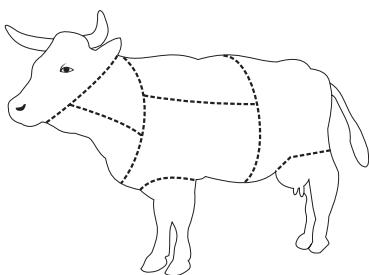
BY **FRANK PALMER**, CEO AND CHAIRMAN, DDB CANADA



Frank's Step Change pick: portals

Google and Yahoo are creating a path for all future communications. They also respect their employees and maintain great workplaces. In doing so, they attract prime talent, develop leadership and stay on the cutting edge.

1. **Live in continuous revolution.** It's impossible to get the agency model exactly right because our industry is perpetually changing. The best agencies of the future might not be in the shape or form we imagine today.



There will always be **more hamburger than sirloin** in the industry – there's only so much of a good cow to go around

2. **Talent is the key to survival.** While bench strength counts, don't think because an agency is big it has more talent. The future is a group of creative people that takes full advantage of the tools available in the marketplace and uses them against a client's true business needs.
3. **Look and act differently.** Hamburger agencies aren't currently doing a great job in communicating their position. The filet mignon company of the future has a dashboard of services and knows how to combine them strategically.
4. **Engage in new technology.** The future lies in understanding the digital space. Learn, act and respond quickly to emerging mobile and online technology.
5. **Find the "big idea."** It's still the most critical ingredient to an agency's success. Agencies that are able to deliver on an idea's promise – across disciplines and media channels – will lead us into the future. Big ideas change things and endure. So do big thinkers.

Tomorrow's prime beef will be the bold entrepreneurial agencies that stay fresh and dream big: companies seasoned with talent, agility, and the capacity to rapidly change. Their creative visionaries will be paid by results, not hours. But there will always be more hamburger than sirloin available in the industry – there's only so much of a good cow to go around.

The big three marketing trends spied in Cannes

BY **MARK CHILDS**, VP MARKETING;
DAVID ALLARD, SENIOR BRAND MANAGER;
ELAINE DAWSON, ASSISTANT BRAND MANAGER,
CAMPBELL COMPANY OF CANADA

"Big ideas can make anyone feel small."

The theme for Cannes 2008 is also a great lens to filter our future industry trends over the next 15 years. Heading to Cannes, the shared focus for the two Campbell 2008 Marketing Creativity Award winners David Allard and Elaine Dawson and myself was to check our predictions against the global stage and to be inspired to raise our game. Before we left we did our homework in three areas.

1. **Enter the Asian influence.** This was highlighted at Cannes 2008 by Dentsu's highly desirable Asian Diversity – Beyond the Great Wall posters that defiantly stayed glued to their locations. Agency and client

Mark, David and Elaine's pick: Gen Y



Anthony Chelvanathan and Steve Persico (Leo Burnett) and Jeff Simmonds (Boom!) at Help Hunger Disappear

Rather than spotlighting any one person, we predict a generation: those in their early 20s starting their careers, ambitious for their first big idea. They are often misunderstood and criticized for their lack of work ethic, but this is counter to our experience with the ever-resilient and passionate Gutter Bar crowd in Cannes. If we want to celebrate future Canada Grand Prix wins, we must continue to inspire this next wave of talent. After all, who wants to feel small?



Campbell's Mark Childs (left), Elaine Dawson and David Allard found the inspiration they were looking for at Cannes

seminars highlighted how creative in the region is improving, and how storytelling and humour are pushing advertising through boundaries by reflecting tangible experiences of daily life.

By even the most conservative immigration projections, the 2015 Asian Canadian population will surpass 15%; our prediction is that many more

brands will build relationships and marketing campaigns with first-generation Asian immigrants. With Canada's changing population and bias to multiculturalism, we have the opportunity to be far more leading edge, inclusive and award-winning.

2. Ambient media goes pop. Our second prediction has already created news this year with

the Mentos "Make Art Pop" campaign and our own recent Campbell and Canadian Association of Food Banks "Help Hunger Disappear" campaign. Both are evidence that with a big idea, tried-and-true marketing tactics can still be fresh and interactive.

Cannes inspired further enthusiasm with the 7-Eleven Kwik-E-Mart (*The Simpsons Movie*) "makeover" and HBO's "Voyeur" Promo Grand Prix win. It was evident from these examples that our ambient definition should be expanded to integrate traditional and new media.

3. A new CSR. Met by screening audience whistles, few brand or corporate image ads at Cannes successfully integrated social and brand messaging. Standouts were those with humility and entertainment value, such as Smart Car's "Gas can blues" from Switzerland. Bringing the plight of unused gas cans to life with great music shows there are creative ways of communicating sustainability without shots of forests or the more conventional pull-on-the-heartstrings approach.

What we saw in Cannes clearly illustrates that it is the talent behind an idea that will shape our industry's future. With that thought, we may have missed a fourth trend: the "Who."

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Brand evolution: scalpel, not butter knife

BY **JILL NYKOLIATION**, FOUNDER/PRESIDENT OF TORONTO-BASED AGENCY JUNIPER PARK



What agencies will look like in the future is actually taking shape right now with those who are nimble. Finding our audience is an art. Brands are being shaped as much by non-traditional messages as traditional ones. Integration is no longer about creating matching luggage.

Breakthrough creative ideas are communication ecosystems, not campaigns. Digital is critical, not an option. The implications for agencies are significant, and exciting.

Get in early, and go deep. As it gets harder to reach our consumer, we must shape brands with a scalpel, not a butter knife. What makes brands like Apple, Madonna and Harley Davidson great are their clearly defined guardrails. Guardrails inform everything: product design, operations and innovation as well as advertising. One of our clients couriered us a Rubbermaid container filled with a handmade prototype from their R&D bench, along with a 900-page binder of raw data. From there, we designed the brand from the ground up: the product, the brand identity, packaging, merchandising, innovation pipeline and, yes, the communication. It was true brand building.

Redefine the creative department. Gone are the days when an art director and writer cracked an idea for a TV spot and then handed it off to other departments to run with. Art directors and writers

need to be digitally astute. Designers are critical for their longitudinal perspective. Consumer and media strategists not only write the brief, they need to create linkages within the idea. These people need to sit and work together. They need to trust one another. Clients should expect this multi-dimensional team at their creative presentation. Creative development isn't a relay; it's a dogsled team, working together.

The consumer is the most influential medium. We are already witnessing how powerful this is through Lululemon, Dove, Burger King and, most recently, Barack Obama. Engage consumers with an authentic brand story, and let them carry your brand's message. YouTube, Flickr, Facebook, blogs, etc., aren't the media; the true medium is the consumer who authors the content on those vehicles. To harness the consumer's power, we must relinquish some control of the brand to them, which is hard to do. But the results are worth the discomfort.

Exciting times, indeed.

Jill's pick: Obama

A brand that has upped the bar on branding precision is Barack Obama. His team built a focused, compelling, mass-to-grassroots, 360-degree communication system. His platform is based on a universally desired, unobjectionable value – hope. His well-crafted “O” brand mark is dripping with implied meaning. He masterfully embraced social networking, dominating YouTube, Facebook, Twitter and blogs. The result is an enviable emotional connection between the Obama brand and his audience. Branding strategists marvel at his branding precision. Rightfully so.



Legacy media in a cyber-obsessed world

BY **PAULETTE ARSENAULT**, CO-FOUNDER OF MONTREAL-BASED PALM ARNOLD, AWARD-WINNING CD AND VETERAN AWARDS SHOW JUDGE



After judging the Press category at the Cannes Lions festival this year, I was asked by my colleagues if I had noticed any innovation in this sector. Is press – one of the oldest ad forms – evolving, and what's in store for the future of this medium?

From what I saw at Cannes, press is becoming more and more like outdoor. Of the 7,500 press pieces presented at the festival, most of the winners had this in common: a strong key visual with a very relevant theme line. No other copy. That's it, that's all, and that seemed to be enough. Does that mean copy is dead? I'm afraid so, but there are always a few exceptions.

Press is the ultimate challenge for any creative person. It is a tough medium to communicate in, let alone innovate.

We all know we are living in a world where consumers are bombarded each and every day by thousand of messages, and that's not going



to change. So the way to go for the future is making damn sure your message is as quick to decipher as possible.

But it is not impact alone that makes a great ad; the core messaging must touch a sensitive chord with the target. So the difference between a good and a great ad in the next few years will be the new and interesting insights that advertisers come up with, that people can relate to, that speak to the human side, to emotions. That's the way to reach people in a new, consumer-centric world.

So what does that mean for the future of the press ad? It will have to refine itself an

Insights that speak to the human side, to emotions. That's the way to reach people in a consumer-centric world

awful lot if it wants to be noticed. First, the core messaging will be based on better, more human strategic insights, versus being too focused on the product. Secondly, on the graphic side, importance will be given to a key visual, a bit like the first days of advertising posters. Within the same campaign there should be various executions of the same basic idea, and each will carry the same theme line, making the message more memorable. If copy is used, it should be used in an unusual way, enticing the consumer to read it all and really get hooked in.

Challenging, but exciting.

Paulette's pick: P&G's new attitude

What really impressed me was the number of Proctor & Gamble entries that made the short list. P&G also won the Advertiser of the Year award. As a company, P&G first came to Cannes in 2003 to see what the rest of world was doing, and came out with a new vision. It was quite simple: they put fun, warmth and imagination into their advertising, and this year's report card shows it all. To evolve their advertising, they made it more human.



Crest's comic "Bulldozer" spot won P&G a Gold Lion at Cannes this year

Who does it better than Geoff Craig? Or Dove?

strategy wants to know.

Craig, Unilever's inimitable VP/GM brand building force-of-nature was our last Marketer of the Year, heading up an impressive posse that included top global marketer Mario D'Amico of Cirque Du Soleil, LCBO's master of integration Nancy Cardinal, entertainment topper Ron Bertram of Nintendo, and retail guru Michele Slepekis of SDM.

Our 2007 Brand of the Year was Dove. Others that shared *strategy's* Brand of the Year spotlight for their long-term identity crafting and category-busting were Scotiabank, Holt Renfrew, Lexus and L'Oreal.

Now we're looking for the class of 2008.

Who's leading their brands into new and lucrative spaces, and changing the rules of engagement? Which brands steady stewardship culminated in category domination this year? **Send your nominations for 2008 Marketer of the Year and Brand of the Year consideration** – just name, rank and reason required – [to maddever@brunico.com](mailto:tomaddever@brunico.com) by **August 22, 2008**.

The new innovation is green

BY **MARC STOIBER**, FOUNDER/PRESIDENT OF VANCOUVER-BASED GREEN BRANDING AGENCY CHANGE



We are standing at the starting line of a movement that will make the industrial and information revolutions look like Tupperware parties. When we launched Change nearly three years ago, we thought the future was in marketing green brands. But now, we're seeing that green is simply innovation dressed in new clothes.

Innovation is scary, like a trapeze without a net. You fall; you get hurt. No focus group can save you. But if you succeed, you win a place in the history books. So here is where I see innovation taking us in the coming years.

Goodbye “value add” green, hello “market innovation” green. Every big company today has a team converting the office to CFL lights and buying green IT. Some have even incorporated green packaging into their products as a value add. But the real excitement is in those companies building green products from the ground up. Check out Clorox's green cleaning line to see what's coming.

Eight-hundred-year-old innovations for living. The resurgence of the village, with live/work, high/low income, agricultural/urban, economic/cultural integration. Sound confusing? A concept promoted in North America by the New Urbanists, it's been thriving in Europe for about 800 years. To marketers, it means go local, go community, and stop building those damn big box stores a \$40 gas bill away from any consumer.

Drop the megaphone. When I went to school, we made ads that shouted to consumers. And if they shouted back, we'd sic the PR folks on them. Today, that school is dead. Expect the coming years to bring us consumer-created, consumer-fuelled and consumer-perpetuated brand communication. Finally, everyone will know what the professors meant when they said brands were owned by their consumers.

Efficiency in everything. Design and iconography will become even more important as

Marc's Step Change pick: Frogfile

Gil Yaron, the founder of Frogfile Office Supplies (frogfile.ca), a company dedicated to finding innovative green solutions that work at the very core of everyday business. Frogfile is an extremely efficient online and bricks and mortar operation, and is outrunning the big office supply houses by offering better quality, more imagination and a genuine service (versus a drudging product supply) mentality. I think he's moving the bean forward radically.



our lives increase in both speed and complexity. Communicating efficiently through design is simply part of the equation.

So what's my vision? The only way to predict the future is to invent it. Sharpen your pencils.

Where technology can take you

BY **MITCH JOEL**, PRESIDENT OF MONTREAL-BASED DIGITAL MARKETING AGENCY TWIST IMAGE AND THE BLOGGER/PODCASTER BEHIND SIX PIXELS OF SEPARATION



The arrival of mobile. Canada is finally on the cusp of getting the Jesus Phone, I mean, iPhone. Devices like the iPhone and the BlackBerry Bold are going to make laptops and computers look like horses and buggies on the freeway. The lines will blur between mobile and web...we'll all just be connected. This will move us toward a new world of true location-based services, payment by mobile and the availability of everything and anything right there in your pocket.

Burn the browser. Using tools like Adobe Air (which gives you full-screen, web-enabled applications without using a browser) to create applications makes perfect sense: why do we need a software tool (with all its current limitations) to go online? Imagine a world where everything on your desktop has full multimedia

functionality and is live and online – with no additional software, browser hiccups or standards. Pretty cool.

Virtual worlds. After we all hopped on the Facebook and Twitter bandwagon this year (which, for the record, is all good), Second Life now seems so passé. But the concept of virtual worlds is not dead...not by a long shot. There will be a huge migration to 3D environments that enable us to move through areas, connect with others and have a truly immersive perspective – think about it: no more flat text and still images – literally giving you (and the people you connect with) a “feel” for where you are. Don't believe me? Just watch your kids on Webkinz or Club Penguin.

Mitch's pick: You

The tools, the applications and the opportunity won't be driven by mass media companies or by brands like Apple and Starbucks, but by the individual. The self-organizing movement will continue to grow as we collaborate and share in ways humanity has never done before. This will all lead to the end of true interruption marketing, as campaigns are replaced by individuals who constantly create content in the form of dialogue and conversations. Advertisers will become valuable content producers as opposed to campaign-generating, 30-second-spot-creating disruptors.



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Marketing with purpose, media with meaning

BY **GEOFF CRAIG**, VP/GM BRAND BUILDING, UNILEVER CANADA, TORONTO



In thinking about the future, one has to start by thinking about the past, which is officially today. Today is all about the high oil prices that have caused a seismic shift in our attitudes and behaviours around everything from public transit to selling the cottage.

The only thing that is exponentially worse than the price of gas is the continuously plummeting value of television media dollars. These poor-value days of forced intrusion will come to an end as consumer control of devices such as the commercial-zapping PVR remote and the brand new, utility-rich iPhone are combined with endless available content (mostly free), and a new generation of marketers born of the digital age takes the reins.

Fortunately, we will remain a consumption-based society, and therefore the challenge will remain where and how to spend our dollars. We are also a society of communities becoming increasingly enveloped by purpose and meaning. For me to bang the meaningful experience drum isn't new; while none of us plans meaningless communication, beware, because continuing to spew irrelevance today will lead to obsolescence tomorrow.

We will need to develop deep, emotional, personal connections by being conversation cultivators. Consumers will seek purposeful engagement with our brands as we become educators, entertainers, agoras of social interaction, repositories of their creative expression and both enablers and validators of

their most prized accomplishments. They will actively choose to engage with us because, as the new Chauncey Gardners of marketing, we quite simply will help them get more out of life. (Hint: follow Nike to this promised land!)

So the next outstanding question is: where will we spend our dollars?

Truthfully, other than making the perfect-world prediction that kick-ass ROI tools driving maximum return with minimal risk will be rampant in the digital sphere, the future is far too unpredictable to prognosticate tomorrow's media mix. I do know that I will have a mobile device that is fully customized, joyous to use and truly makes my life better by acting as treasury for all that matters and is significant to my being. It gives the familiar marketing strategy of penetration an entirely different meaning. Clients and agencies will have retooled to get there, and will do so perpetually as creativity will both rule and be a survival requisite in all aspects of business and within every role.

Geoff's pick: Google

I admit, I love Google. Google will rule the world, and I want to work there right now (but so does everybody). If you are not "Googley," go to their Corporate Information page and click Design Experiences. As you bathe in their aspirations and design principles, you will understand why Google will continue to be an amazing and profitable change agent. They will continue to wow, and we should all adopt many of their principles for both business and perhaps even as part of our own personas.



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The advertising businesses really need

BY **DOUGLAS RUSHKOFF**, TEACHER, NOVELIST, FILMMAKER AND MOST RECENTLY AUTHOR OF *GET BACK IN THE BOX: HOW BEING GREAT AT WHAT YOU DO IS GREAT FOR BUSINESS*, NEW YORK

What's ahead for advertisers? The end of the industry as you know it. And this, my friends, is a very good thing.

Lacking any real connection to their core enterprises, the CEOs at most corporations hire advertising agencies to invent mythologies to distinguish them from the competition. Are Keebler cookies made by elves? Of course not. But this is what distinguished brands in an era when the only role for media was to broadcast mythologies to a passive consumer audience.

The big change that most advertisers still haven't reckoned with is that interactive media alters that audience's relationship to this myth-making. Their posture is no longer that of a passive listener, but an active teller. If myths are going to be told, they will be assembled by groups of people responding to the information they've observed through their long-distance monitors and messaging systems.



PHOTO BY JOHANNES KROEMER

Media: get functional

BY **MARK SHERMAN**, FOUNDER AND CEO OF MEDIA EXPERTS AND FOUNDER AND EXECUTIVE CHAIRMAN OF ETC.TV



Thanks to the Internet, companies are being exposed as what they really are. The people inside the best-guarded and most branded companies now talk directly to customers. The information they share cannot be controlled. What's the best strategy in such an environment?

The only choice is to open up. Smash the myths, and expose what's really going on in the company. People are no longer choosing cookies based on their mythical creation story, but on the real one. What's in these cookies? Where were they made, under what conditions? How much were the workers paid, how much pollution was created, and how long have they been sitting on this shelf? How were the ingredients sourced?

This doesn't mean advertising is over. There's a bigger need than ever for communicators to teach companies how to communicate the real stories – not the myths – about how their products have come to be. And for companies that have completely disconnected from their core competencies, it will be the job of communications experts to break the news to them: if they want to be successful at what they do, they're going to have to actually do the thing they want to tell the world they are doing.

It's that hard, and that easy.

Douglas's pick: PR

Honestly, I don't think anyone out there is bringing radical change. I think they're all applying radically absurd tactics to maintain the status quo. The smartest people out there are the ones jumping ship from the ad department and joining the PR department. These are the only people in the industry who can read the writing on the wall.

The future of media and advertising is all about the ability of the legacy media to embrace and adapt to the changing digital landscape. Or not.

Mass media advertising is the engine of our economy and of popular culture, and as legacy mass media becomes less effective, we jeopardize the balance sheet of every company that relies on marcom to drive sales.

While the legacy business models crack, digital media struggles to find a model that sustains it. Google's AdWords, the most successful and most rapidly growing business model in media history, was an accident – not the product of Page and Surin's algorithmic genius, but of their fear of advertising and how that would "corrupt" their user experience.

While Page and Surin's "accident" is getting an overabundance of credit in our naive, one-dimensional analytics, we are too often neglecting the important role of legacy media in bringing the consumer to the search box. Moving all our media investments online is not the solution, and while a great negotiating tactic (P&G), it is irresponsible. Our future

may well lie in the ability of TV, newspaper, magazine, radio and OOH to adapt, by becoming "countable" at the census level. Countability brings metrics, metrics bring analytics.

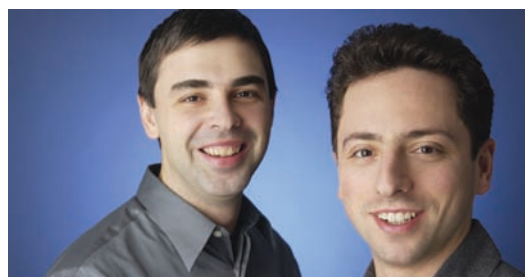
TV networks are morphing

them subscribers), content will move (and is moving) to places that do allow advanced functionality and countability (the Internet). As that happens, these operators stand by watching the transformation of two subscription revenue streams, TV and Internet, into only one: Internet. They are unintentionally unbundling their own bundles!

Ironically, Google seems more interested in evolving the TV ecosystem to a data-driven, countable model than the stakeholders are. The operators are busy expanding the width of their Internet pipes to encourage the video

Mark's pick: countable media

Google hears, and in its success has witnessed first-hand that business wants countability, craves data. Now Microsoft has followed its lead and bought interactive TV pioneer Navic, setting its sights firmly on advanced TV advertising functionality.



Google co-founders Larry Page and Sergey Brin get it

into content providers, moving to alternative channels like '70s real estate investors flocking to the suburbs while the downtown crumbles. The cable and satellite operators don't seem to realize that without renovating their infrastructure to accommodate advanced advertising functionality (the fuel that feeds the content, that feeds

over Internet experience (with no increase in revenue). This increased bandwidth makes TV viewable and countable online, but it also cannibalizes their legacy TV subscription revenue. Google's interest is not in preserving the ecosystem but in conquering it. Google understands that TV needs to adapt. Those that should, don't.

PR is the new digital; culture is the new new media

BY **MARIAN SALZMAN**, CMO AT PORTER NOVELLI, NEW YORK; TRENDSPOTTER AND FUTURIST



In 2008, most consumers aren't persuaded by fancy words and images. After all, they see thousands of them every day and have learned to tune most of them out as "noise."

The point is not that brands are dead or dying; it's that the relationship between products and brands is changing, with product becoming a more crucial part of the equation.

This doesn't sound earth-shattering at first. But it's revolutionary when you consider the vast amounts of money, time and energy spent on creating, sustaining and updating brand halos, to say nothing of what's spent in the never-ending quest for big brand ideas. And it means that it will no longer be business as usual for marketing professionals and communications agencies. On both the PR and the marketing sides, we have to rethink the way we operate.

The pace of change today requires constant product news. With the rise of hyperconnectivity and interactivity, standout product performance creates more buzz, which in turn creates more sales. Consumers want compelling demonstrations and credible recommendations – and with today's rapidly proliferating social networks and specialist blogs, they have no trouble finding them.

Now that the pace of technological innovation means that one company rarely has the newest, best, cheapest product for long, there's less reason for consumers to keep their purchasing habits. Even more important, consumers have more choice among the channels for information and dialogue

about those products, as product life cycles can go from launch to crash in a matter of days.

All this means enormous opportunity for marketing and public relations agencies that recognize that the savviest consumers pay more attention to the tangible products than to the intangible brands. A strong enough product can now create a halo that casts the whole brand in a positive light – like Prius has done for Toyota – a reversal of traditional thinking.

Are we looking at a future that's all product and product news? Certainly there will be more of it – released more frequently and more creatively via even more functional messaging, whether unpaid or paid.

Looking beyond the product-brand dichotomy, it's increasingly difficult to reach consumers with any kind of message. "The challenge...is ascribing unique and appropriate roles to every element of the marketing mix," says Ira Matathia, director of consulting at Faith Popcorn's BrainReserve. "For example, conventional ads are still good at creating awareness, but are not a panacea for effectiveness. Most important, and most ignored, is the idea that it is culture that is, in fact, the new media. So weaving the DNA of the brand/product into the DNA of the culture is a very powerful weapon."

Marian's pick: the Material Girl

Madonna proves reinvention isn't about age.



The death of the network, the new era of the idea

BY **SCOTT GOODSON**, CEO, NEW YORK-BASED AGENCY STRAWBERRY FROG

The established advertising industry, typified by huge network agencies, is in the last throes of death. We will see the Bear Stearnses of the advertising world come crumbling down in the next year or so. Why? It's not because their talent isn't great. It's because the advertising industry has changed so fundamentally that it's made them obsolete.

What are these changes? First and foremost, culture and technology will overshadow all else – culture meaning how we do what we do, and technology meaning the things that make life easier and better. Social networking will replace advertising, connecting people with ideas and brands and companies in new ways. A totally new form of peer-to-peer direct selling and introductions will replace the paid-for media model that has served for the past 60 years.

Digital utilities will offer entertainment as a means of deepening relationships and making people's lives easier. This "service-tainment" will replace marketing as we know it. Imagine a brand represented by a silly character who

PHOTO BY STEVEN KLEIN



takes your order for a week's groceries over your cellphone. Successful brands will stop producing creative "spam" and act more like Google, organizing the information about a brand and its culture for consumers. Brands will be like editors and bouncers, keeping the riff-raff out along with all the irrelevant information.

The huge agency networks will evolve into airports specializing in distribution and logistics. If you absolutely, positively need to get something done, they will ensure that your bags are off-loaded and distributed to all corners of the globe. The ideas side of the business will be dominated by smaller technology and culture-oriented firms that move a lot faster – and focus primarily on innovation. We will see agencies collaborating with each other in ways that the Goodbys, Wiedens and BBHs of the world never thought possible back in the 1980s, when they were born.

Scott's pick: the smartphone

This hand-held device will further change our lives in ways that we can now see happening in the most advanced mobile markets such as Sweden, Finland, Japan and India.



PHOTO COURTESY OF APPLE

Building the brands of tomorrow

BY **RUPERT BRENDON**, PRINCIPAL WITH TORONTO-BASED AD ROI AND FOUNDER OF NABS, THE CASSIES AND THE MARKETING COMMUNICATIONS EDUCATION TRUST



Canada's business schools turn out graduates with BBAs to become future corporate leaders. Many choose to major in marketing, and can graduate without taking a single course in communications! Marketing is still being taught based on the four Ps, with nary a word about brands.

Unilever would hire the graduates and then have to spend two years teaching them about brands. This realization motivated it to become the lead donor to the Marketing Communications Education Trust (MCET), the industry effort to establish Canada's first university degree program in brand communication at Wilfrid Laurier School of Business and Economics. Only Laurier grasped the issues, and was innovative and entrepreneurial enough to collaborate with the industry to develop a curriculum.

Laurier is beginning to graduate the program's first students, and the ripple effects should begin to have an impact on how marketing is taught in other business schools. If other universities emulate Laurier

and focus their marketing curriculum on strategic brand communication, marketers and agencies will get graduates who will hit the ground running.

There is also room for improvement for those of us already working. Many professional qualifications require continuous professional development

representing different but overlapping industry sectors and creating educational silos. I would like to see these organizations collaborate to create the equivalent of the public relations industry's APR. An APR can be earned by anyone with the relevant experience and expertise, regardless of the sector

Rupert's pick: Unilever

Unilever, undoubtedly, singlehandedly has done more to bring about radical change in Canadian brand communication. The consumer goods marketer has won the most Cassies (of proven advertising effectiveness), including two Grand Prix for Sunlight and Dove. They nurture their agency relationships, and demand and receive out-of-the-box thinking.



The latest effort from Dove's Self-Esteem Fund project, "Onslaught"

(CPD). In communications, the U.K. agency association IPA has embraced CPD and made it a requirement of membership. AFA in Australia has followed suit.

In Canada, there are as many courses available to communications industry professionals as there are trade associations and business schools with executive development programs. The ICA, ACA, CMA, AMA and so on all compete,

they work in: PR, marketing, government or not-for-profit. An APR is valued and recognized "career-currency," regardless of the organization. Brand communication needs the equivalent. Generally accepted high standards of professional qualifications are the proof that individuals know what they are talking about and have the knowledge and experience to give advice and provide solutions that will work.



BY RUPERT BRENDON

What not to tell **your agency**

In the second installment of a two-parter on improving client/agency relationships, Rupert Brendon, a partner at Ad ROI, outlines the top 10 things marketers should never say to their agencies, unless they want to spark interplanetary hostility...

Agencies are creative places, shrines to Venus, while marketing departments are more Mars-like. Communication between these two cultures sometimes requires thoughtful translation to ward off unnecessary irking. Based on where things typically go wrong, here's a list of things to phrase carefully in order to keep only creative sparks flying.

"I know we asked you to be more radical/breakthrough/innovative, and thanks for the thought-provoking presentation, but we haven't got the budget."

This is like buying a sex manual and then keeping the lights off. If you want to pep up your agency's creativity, look at what they produce for their other clients or work you admire, and talk to them about how you can be more inspiring while keeping within the bounds of your reality.

"Don't worry about the budget. Give your creativity free rein and wow me."

You can only get away with this kind of bravado if you have a Cecil B. DeMille budget. Give realistic guidelines, or spend the next 10 weeks trying to find an undiscovered director and persuade a struggling production company to invest to produce the next Cannes Grand Prix winner.

"Could you please make these 15 revisions within the timeline, prior to going to my boss/research/HQ?"

Asking for changes prior to other approvals wastes time and erodes motivation. Know when to let things go and trust your agency.

"I know the campaign is ready, but the board hasn't approved the media spend."

This happens more often than people admit. The fact that the agency may get paid for its time will not compensate for

its disappointment. Being cavalier with budget planning can lead to . . .

"The annual evaluation and sales data calculation shows you are due 86% of your PBR, but we only budgeted for 75%. Can we please discuss?"

Bonuses? Good in theory, contentious in execution. They are meant to help motivate and reward good performance. If they are in place, they have to be managed honestly and fairly.

"We realize this falls outside the scope of the work, but could you do it without an additional fee?"

Shame on you for asking. Agencies are not charities, but a "deal" is worth discussing if you can add additional assignments and volume.

"The creative idea you presented is wrong, but it proves we need to change our strategy before we develop anything."

Pleeeeeease, say the agencies, couldn't we have discussed this eight weeks ago? This is intensely frustrating, and an immediate destroyer of respect. The only way out is to apologize, pay to do it again and, yes, pay for dinner too.

"When I was having lunch with Bob from Agency X last week, he suggested..."

Threats, however disguised, are tacky. Marketers who bring competitor agency pens or pads to agency meetings are not funny. If you are genuinely looking at other agencies, warn yours in advance.

"Could you get me tickets to the Super Bowl/dinner at North 44?"

If an agency invites you somewhere, that's one thing. To demand it should feel demeaning.

"Why do we need a 360 evaluation? If I have issues with you, you know about it. If you do with us, well, I pay you, don't I?"

The cliché "Clients get the advertising they deserve" applies here. If you are a bully, the agency will metaphorically spit in your soup. To be blunt, you will pay more and get less.

On a more uplifting note, embrace this mantra: Brief with the passion and creativity you want back from your agency. Approve with a sense of anticipation and confidence. Act with the integrity and fairness you want your boss to show you.



Rupert Brendon is a principal with Toronto-based Ad ROI, the Canadian partners of APRAIS, which has measured, managed and improved over 2,500 client/agency relationships globally over the last 10 years. He's a Marketing Hall of Legends inductee, founder of NABS and the Marketing Communications Education Trust and former head of the Institute of Communication Agencies can be reached at rtrbrendon@sympatico.ca.



BY JOHN BRADLEY

From arrogant to astute: how to grow CFO-friendly CMOs

As a young brand manager in 1980s Britain, I was a member of the Marketing Society (equivalent to our CMA), which was really just an opportunity for mass backslapping by the acknowledged Masters of the Business Universe. I became reacquainted with this organization a few days ago, when an old colleague forwarded me a publication of theirs that summed up how much times have changed for our beleaguered profession. Let me give you a couple of quotes from their *Manifesto for Marketing*:

"Business needs marketing more than ever before to deliver profitable growth, but there is a widespread view that marketers are not rising to the challenge...they are perceived to be inflexible and arrogant, lacking the discipline and capabilities to drive profitable growth...CEOs don't want functional marketers who are not aligned to the priorities of the business, who are resistant to change and are often some of the least accountable people in the business."



And this is what the Marketing Society is saying: just imagine how the Society of CFOs is feeling right now.

Coincidentally, I recently attended a seminar given by Prof. Robert Shaw and organized by his Canadian partners, the Business Workshop, that made a good claim to uncovering the root cause of this calamitous decline in our standing. Shaw's big schtick is "value-based marketing," the premise of which is that marketing has, over time, become decoupled from the creation of economic profits and

shareholder value. In other words, the pursuit of revenue, brand image, market share or competitive goals in many cases actually destroys shareholder value, and if these are the predominant goals given to the marketing department, then you are in deep trouble.

From the hundreds of companies Shaw has looked at, there are a set of symptoms from which he can diagnose a marketing department that lives down to the Marketing Society's gloomy outlook: a disconnect between finance and marketing; a reluctance to listen to customers or learn from product failures; evident innumeracy of senior marketers;

do you know the most appropriate course of action? If you don't know, you are just guessing. And guess what? We didn't know.

The implications went far beyond reordering our priority list; it is, in fact, a revolution for a marketing department. The usual goals of being consumer champions, innovators, etc., counted for nothing if we couldn't prove we were optimally creating value for the company. Those goals are only tools to enable value creation, which, if applied to the wrong issues or the driving of sub-optimal solutions, destroy value.

What is important in this new world, said the Marketing Society document, is being accountable (measuring and articulating

The fact is that few businesses **invest the time, effort or expense** into realigning their marketing departments from their 1980s-style insular focus

and fragmented use of available tools.

On this issue, he was preaching to the choir. In the late 1990s, my then-employer wholeheartedly grasped the concept of putting economic profit at the heart of its decision-making, treating us all to a massive training program to equip us with the mindset, processes and tools to make decisions that increased value. Of all the training I've had, this was the best. Colleagues who moved elsewhere still tell me that when they unveil this training to their new organization, it's treated like the Second Coming.

There are three key stages: identifying the sources of and causes behind value creation and destruction, identifying the key value issues being faced by the organization, and developing and evaluating strategic alternatives to address each issue. I simplified this further in my own mind down to the simple phrase "How do you know?" How do you know where your business creates shareholder value? How do you know which issues you should be spending your time on? How

the value created), collaborative (no longer being the hub of the wheel, but working in partnership across the business), commercial (highly numerate, making balanced decisions) and financially astute. Things like being creative are no longer core attributes but, again, enablers. I'd take numerate over creative any day.

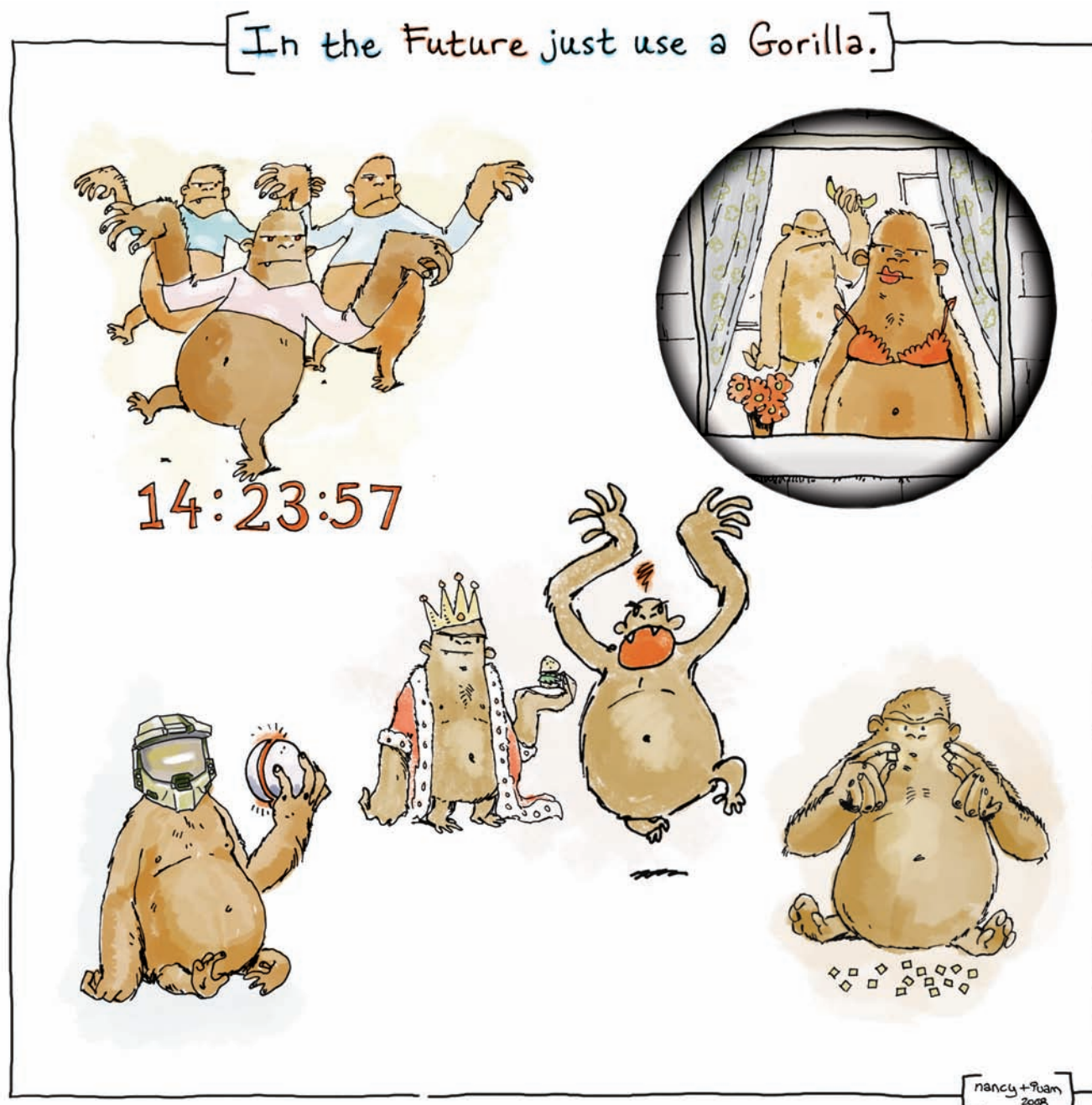
The fact is that few businesses invest the time, effort or expense into realigning their marketing departments from their 1980s-style insular focus, which is why so many CEOs are unhappy with them and why the average tenure of a CMO is currently half that of a CEO. Value-based marketing might sound like an oxymoron, but chances are your boss thinks you don't do it.

You might want to think about changing that perception before he or she thinks of changing you.

Veteran marketer (and strategy columnist) John Bradley is taking another sabbatical from column-writing to research and write his next book. His debut book, Cadbury's Purple Reign, is available now.

JUST ADD APES

In our ongoing efforts to explore the future of advertising, we asked the gang at **Ogilvy & Mather** to share their vision of where it's all headed. Based on what they learned at Cannes, the solution to all communication conundrums is fairly simple. **Associate creative director Ivan Pols** even drew pictures for you . . .



The apeification of awards show sweepers: clockwise, **Uniqlo's Uniqlock**, **HBO's Voyeur**, **Diamond Shreddies**, **BK's Whopper Freakout**, **Halo 3**

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